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# QUINQUENNIAL ADMINISTRATION REPORT

OF THE

ARCHAEOLOGICAL DEPARTMENT,

GWALIOR STATE

FOR THE

SAMVATS 1998-2002 (YEARS 1942-46)

Acc No 27335



*Published by*

THE ARCHAEOLOGICAL DEPARTMENT,

MADHYA BHARAT GOVERNMENT, GWALIOR.

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WITH BEST COMPLIMENTS OF:-  
THE DIRECTOR OF ARCHAEOLOGY,  
MADHYA BHARAT GOVT. G. WALIOR.

### PREFACE.

Due to the difficulties created by the war the Annual Administration Reports of the Archaeological Department of Gwalior State for the Samvats 1998-2002 could not be published so far. They are now published in the form of consolidated report for the quinquennial (1942-1946) with certain minor modifications. Purely administrative details such as the tour diary of the Director, Accounts of leave of Officers and the staff, Departmental circulars etc. have been dropped for obvious reasons. So far as possible the form and contents of the original reports have been kept in tact leaving aside certain repetitions which were inevitable in each of the yearly reports. It is hoped that inspite of its late publication the report will be welcome to the Archaeological world.

D. R. PATIL.

Director of Archæology,  
Madhya Bharat Government,  
Gwalior.

*for the year 1942 to 1946*

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# QUINQUENNIAL ADMINISTRATION REPORT

OF THE

## ARCHÆOLOGICAL DEPARTMENT,

GWALIOR STATE,

FOR

The years 1942 to 1946.

*Charge.*—The department continued to be under the charge of Mr. M. B. Garde, till 14th October 1944, when he retired after a service of nearly 31 years. The Department records its deep sense of gratitude to this pioneer and veteran of Archæology in Gwalior. Mr. Garde was succeeded by Mr. K. G. Bakshi.

*Work at Headquarters.*—The work at Headquarters consisted as usual of the preparation of the annual reports, submission of the Budget proposals, taking of photographs, preparation of drawings, making estimates for proposed conservation, study of inscriptions, examination of Treasure Trove and other coins, preparation of blocks and lantern slides, repairs to Gujarimahāl, cleaning, studying, listing and photographing Pawaya antiquities, examination of old coins in Gangajali under Durbar Orders; exhibitions of duplicates of antiquities unearthed at Harappa and Mohen-jo-Daro; publication of a monograph on Ujjayini, sending a resume of work in (1943-44) to the D. G. A., in India; delivering 4 lectures on archæological topics, etc. Other items of work include :—

### Conservation.

*Bhilsa Lohangi Rock.*—This is an isolated sandstone peak near the railway station on the top of which are the capital of an ancient pillar, tomb of Lohangi Pir, a ruined mosque containing an inscription referring to one of the Sultans of Mandu, and an old covered tank.

(a) In 1942, a retaining wall of dry stone masonry covered with cut stone coping was built on the southern edge of the rock near the ancient Bell capital for the protection of visitors against danger of falling down the precipice. (b) The gateway and the passage near the top of the rock had been badly ruined and become dangerous. These were repaired and made safe in 1942 and 1943. Some debris of earth and boulders were removed from the top of the side walls. The bulging portion of the side walls was dismantled and rebuilt. The leaning door frame was properly reset after replacing one of the old door jambs with a new one. (c) Some dislocated stones in the steps made for ascending the rock were reset, and a few steps of rough stone were added at the top of the rock.

### Bhilsa Museum.

The open air museum in the compound of the Dak Bungalow at Bhilsa, has been in existence for some years. So far the sculptures were arranged leaning against a temporary railing of wooden *ballis* supported on stone posts. Owing to exposure to weather and rain, the wood work had decayed completely. Moreover, the number of sculptures had so increased as to necessitate re-arrangement of the sculptures on a wider area.

In 1944 sculptures were, therefore, taken aside, the old decayed railing was removed and dry stone masonry platforms with slab coping were constructed occupying sufficient area for arranging the museum. There are three parallel lines of these platforms running roughly east-west and there is a fourth line at the back joining the western end of the two outer lines. The central line of platform is made shorter so as to leave a passage. Thus the visitor can see the whole collection in one continuous round. The total length of the platforms is about 147 feet. The heavier and larger sculptures are kept leaning against the walls of the platforms and the smaller and lighter pieces are placed on the top or coping of the platforms.

### Bija Mandal.

This mosque built on the foundations of a Hindu temple at Bhilsa was leaking in some places, and was repaired in patches with cement and *bajari* in 1942. A cut stone arch of a niche in the north compound wall of the courtyard had slipped and was reset in 1943. A portion of retaining wall of rubble masonry platform, flanking the outer entrance to the monument had fallen and was repaired in 1942 and 1943.

### Gyaraspur Stupa.

This Buddhist Stupa standing in ruins on the eastern slope of what is locally known as the Dhenkinath hill situated at about a mile to the west of Gyaraspur village, has been described in the annual report for Samvat 1996, page 11. The masonry of the Stupa was freed from roots of trees. A retaining wall of large blocks of stones interspersed with huge boulders had been built to obtain a sort of level platform in the slope of the hill, for the construction of the connected buildings, probably monastical. This wall had partially collapsed and the surviving portion was badly damaged. The portion at the base of the Stupa was dismantled, and the debris was removed so as to expose the foundations and the wall rebuilt mainly with old materials. Other portions of the platform were also repaired in three instalments in 1943, 1944, and 1946.

The circular drum of the Stupa, which is about 40' in diameter, is set on a circular berm, leaving on the top of the latter, a *pradakshina* or circumambulatory path 4' to 4' 6" wide. The faces of the berm supporting the Stupa and the staircases in the north-west and south faces, were in disrepair. They were dismantled and restored in dry stone masonry after the original design. The stairs in the east face are stepped on the north and south sides, while those in the north and south faces are stepped on the east only, as the face of the hill on the west leaves no margin for the second arm of these stairs to extend on the west. A new stairway in masonry, was built for further convenience.

Four heavy sculptures of the Buddha were installed one in each quadrant of the *pradakshinapatha*. The one in the south is in *Bhumisparsa mudra*, with the right hand pointing to the earth and the remaining are in *dhyanamudra*, with the hands over the lap. The idols in the quadrants facing the north and south are set on pedestals projecting from the drum of the Stupa, with corresponding rectangular projections in the berm below. For want of space, the sculpture in the eastern quadrant is enshrined in a niche. As there is even less space in the west side, the sculpture there is shifted a little to the south.

The sculptures on the north and west faces and their pedestals had been damaged and dislodged from their places but most of the stones were lying half buried in debris. The idol in the south face was almost intact but had slipped down from its pedestal which had been only slightly damaged, while the sculpture in the east face, together with the niche in which it was set, was hanging dangerously, as the masonry underneath was undermined. This niche and the sculpture, as well as the other sculptures were reinstated.

The hemispherical top of the Stupa had disappeared, while the face masonry of the drum was bulging in many places. It was dismantled and rebuilt, mainly with old stones, according to the original design, in three instalments, during the years ending 1942, 1944 and 1946.

When the face masonry of the south-west portion of the drum was dismantled, traces of the face masonry of an inner and smaller circular structure were noticed. It appears that the stupa is an enlargement made with the addition of an outer casing to an earlier smaller Stupa. The date of this enlargement with which the sculptures of the Buddha are contemporary, is about the 6th century A. D.

It appears that ornamental cut stone railings had been put up enclosing the pedestals on which the idols of the Buddha were set. Many pieces of the carved pillars, cross bars, and a few coping stones have been recovered from the debris. Most of the railing pillars and cross bars are entire. An attempt at restoration in future is in contemplation.

#### Udayagiri.

The rock cut caves in Udayagiri hill situated about four miles west of Bhilsa, are one of the few important monuments of the Gupta age, and are of special interest for their sculptures and Gupta inscriptions. Out of 20 caves No. 1 at the southern end and No. 20 at the northern end are Jaina and received special attention owing to a gift of Rs. 1,001 made by a prominent banker of Bhilsa, Mr. Lakhmichand Sitabrai. The gift was without obligations and for legitimate archaeological purposes, and was accepted with the sanction of the Home Minister, and utilized as follows :—

*Cave 1* (1) A large crack in the roof of the porch was filled with cement mixed with sand and was further protected from above with a slab cover.

(2) The side walls of the cave which were of rough dry rubble masonry were dismantled and rebuilt in rubble masonry of hammer-dressed stone in lime.

(3) The *Kaccha* uneven floor of the shrine room and of the porch was replaced with a pavement of new stone slabs.

(4) A large fissure in the rock serving as the back wall of the shrine and another gap in the rock over the doorway was closed with masonry.

(5) Country teak wood shutters were made and fitted to the door opening.

*Cave 20* (1) The narrow crevice in rock through which one has to descend into the cave, was widened by chiselling the rock on both sides of the stairs

- (2) The ceiling of the cave being too low and likely to knock an unwary visitor, a footpath was cut in the rocky floor, sufficiently deep to provide a safe passage.
- (3) The ugly partition wall at the mouth of the cave, intended to prevent persons from going too far in advance and falling over the hill side, was substituted by a 3 feet wall of pucca stone in lime masonry with cut stone coping, so as to admit light and air into the cave and open out the view.
- (4) Teak door frames and shutters were made and fitted to the entrance of the cave.
- (5) Part of the *Kaccha* wall enclosing the south side of cave No. 20 was dismantled and replaced with a parapet wall of stone in lime, finished with cut stone coping.
- (6) Part of the floor rock was chiselled so as to provide easy passage for visitors.
- (7) With a similar purpose, the staircase was improved by widening the cleft in the rock and by remodelling the whole flight of steps.
- (8) The *Kaccha* back wall of the cave on both sides of the rock cut niches inset with footprints was also dismantled and rebuilt with stone in lime.

Other repairs out of the budget grants of the Department include :—

- (a) Improvements to the stairs leading to cave 20 and the rest house on the hill top, by cutting the rock and partly by adding masonry.
- (b) Cracks over cave 20 were filled with cement and sand, and the flow of rain water over this side of the hill has been diverted.
- (c) A covered stair way to the cave with a door was made for convenience of visitors.

Improvements and repairs were also made to the Brahmanical caves.

- (1) The ground round caves 13, 16, 17 and 19 was dug up, levelled and dressed to make the premises look tidy.
- (2) A stone platform was constructed round the base of a *nim* tree near cave 19, to provide a resting place for visitors.
- (3) The *pucca* edging of the *Kaccha* water drain between the road and the caves 7 and 16 was continued for a length of about 33 feet covering the frontage of cave 17 also.
- (4) The steps of approach to cave 13 and 17 were improved by cutting portions of rock.
- (5) The passage to cave 1 used to be continually damaged at a point where it crossed a small ravine in the slope of the hill. This portion was improved by building a small retaining wall of dry rubble masonry.
- (6) A flight of steps of stone in lime was built near cave 13 at the foot of the passage for ascending the hill.

(7) A small piece of ground on the top of the hill was cleared and a seat of stone slabs, supported on two masonry pillars was constructed for visitors to rest and view the scenery of the two rivers.

A coping place, as an adjunct of the rest house, was made by excavating the earth and boulders under a projecting ledge of rock, and building three walls round the hollow.

The sign board near cave 19 was shifted to a better place.

### **Gujari Mahal.**

(1) After the occurrence of a theft in the Museum, a major portion of the west enclosure wall of the Gujari Mahal had been raised up in 1940, as a precaution. The remaining portion was completed and coping slab added over the whole length.

(2) The two old staircases leading to the terrace through rooms 8 and 9 were restored by constructing the side walls and the roof.

(3) The floor of rooms 2, 9, and 11, and of the room between the Office and hall No. 3, of portion of passage near rooms 21 and 24, and of the *ghumti* or turret on the first floor, were paved with stone slabs. The floors of rooms 9, 20, 21 and 23 were paved with stone squares.

(4) In continuation of previous work, the tops of low parapet walls of the open courtyard in front of room 1, the east parapet wall of the passage near rooms 17, 21 and 24 of the west parapet wall of the passage near room 16 and the north parapet wall of the passage near rooms 13 and 14, were covered with cut stone coping after adding masonry where necessary to raise the top of the walls to a regular level. This coping and leveling adds to the appearance of the place besides offering resting places for visitors.

(5) Country teak wood shutters were made and fitted to the doors of the inner chamber of room No. 13, 16 and of the staircase on the 2nd storey communicating through rooms 23 and 25.

(6) The work of exposing the buildings at the back or north, of Gujari Mahal, which had been commenced in 1941 was continued during the years ending with 1942 and 1943. The courtyard and the side wings which have been completely freed from debris and rubbish, together measure 91' 5" east to west, and 44' 8" north to south. The side wings the east and west were seven bays wide north to south the western wing is 2 bays deep, and the eastern wing is 1 bay east to west. An underground cellar with walls of excellent ashlar masonry of big cut stone blocks and with a flat ceiling has come to light just beyond the north side of the courtyard. Unlike the cellars in the Gujarimahal proper and in Man Mandir, this cellar is much smaller, measuring 18' by 23' on plan, and consists of a single storey, but its general design and the cut stone work are equally excellent. Like the other cellars, this also was probably intended to be reached by a well-built staircase. The stairs for ascending to the terrace roof of the hall and the wings have also been cleared up.

Another interesting feature which has been discovered in the diggings is what looks like an underground secret passage which also served as the main drain for taking off rain water from the premises. This passage drain is flanked with walls of ashlar masonry of big cut stone blocks and was covered with a ceiling carried on stone brackets projecting



from the side walls. The passage commences near the north east corner of the courtyard and proceeds eastwards. The bottom of the passage is made up of lime concrete and is over 10 feet below the floor of the open courtyard.

In 1943, certain digging and levelling operations to control the flow of rain water and for general appearance were made, when traces of a terrace floor, and a cut stone staircase leading to the hall below came to light. These complex of buildings, are adjuncts of the Gujarī Mahal proper, and may have served as quarters to subordinate members of the Royal family or for superior staff of the court.

Initial repairs were done to these newly discovered buildings.

(1) The masonry retaining walls on the east, north and west of the excavated courtyard had fallen away in patches and the earth and debris at the back was threatening to slip down. The gaps in the walls were therefore repaired with partly new and partly old stones in lime.

(2) The ground floor of the excavated palace and the bottom of the *pucca* drain-cum-passage, are several feet deep below the ground level. The rain water from the adjoining area flowed into the depressions and caused damage. There was also the danger of un-cautious visitors falling into the excavated depressions. The tops, therefore, of the surrounding walls were raised up where necessary about two feet above the ground level. In some places the masonry is dry and in other places it consists of stone set in lime.

(3) The top of the east retaining wall and a part of the north retaining wall have been strengthened with coping made up of blocks of stone used as headers.

(4) Portions of the western and northern walls were faced with upright stone slab *fadera* to match with old work.

(5) A water channel of *pucca* masonry built probably during the British occupation had to be dismantled.

(6) Some heavy stones found in the excavated earth and debris were stacked aside.

Subsequent repairs and improvements to Gujarī Mahal and annexe in the periods between June 1943 and 1946 include :—

(1) The supporting of a cracked beam and a slab in the ceiling of room 15, by a broad gauge and narrow gauge rail respectively, inserted underneath them into holes made in the side brackets and beams. The holes were then closed.

(2) The making of slab pavement, and fixing of cut stone frame and cover on the mouth of an underground soak pit. in front of the Memorial Pillars.

(3) Providing of an outlet for rain water which entered room 5 through the stair case by constructing a small *pucca* drain in the adjoining platform.

(4) The central *gumti*, or kiosk, on the west side of the building was in need of repairs. New cut stone *faderis* were fixed in the openings of of the *gumti*. The floor was paved with  $\frac{1}{2}$ " to 2" slabs. A new cut stone water spout was fixed as an outlet for rain water from the terrace in

front of the *gumti*. The parapet walls of rooms 10, 11, 12, of Gujarimahahal were damaged. They were restored with cut stone masonry in old stones. A new cut stone ventilator was provided in the urinal after dismantling a portion of the old stone masonry.

(5) In the Gujarimahahal annexe, portions of the side walls of the stairs were repaired with cut stone.

The surrounding walls of the excavated cellar were repaired with rubble stone in lime, as they had lost the original facing and were in danger.

In the year ending with 1946, some reclamation work was done. Two rooms in Gujarimahahal were formerly almost closed up by walls, and were without use. One of them was provided with a stone floor, a raised platform for exhibiting inscriptions, and with two windows pierced in the front walls for light. The second room was fitted with two steel frames as a strong room for coins.

*Some minor repairs.*—The plastering of walls at the gate, spreading of *bajri* on the floor and white washing, were done during the Viceregal visit.

#### Chanderi.

Repairs to Rajput and Muhammadan monuments at Chanderi were carried out as under :—

*Koshak Mahal* :—(1) The lower portions, of one of the stairs, in the 2nd storey, having disappeared, there was danger of visitors falling down. To prevent this a cross wall was built across the stairs.

(2) A big block of stone in a corner of the north-east quadrant of the Mahal, had become loose and dangerous. It was refixed in mortar.

(3) *Bajri* was spread on the open cross passage on the ground floor.

(4) A portion of the outer compound wall on the west had collapsed and was repaired.

(1) *Arol-ke-bag-ka Gumbaz*.—(1) Heaps of debris of earth and rubble lying in the compound were removed and the ground levelled up.

(2) The dilapidated compound wall, flanking the roadside, was dismantled and rebuilt in portions.

(3) The steps of the platform of the tomb, were repaired along with the side walls.

*Graveyard of Nizamuddin's family*.—(1) Heaps of debris which disfigured the compound area were dug up and removed.

(2) Damaged portions of the compound walls, specially the southern and eastern walls were dismantled and rebuilt. These walls were capped with header coping.

(3) Pieces of carved stones scattered in the premises were collected and stacked.

(4) The approach steps were repaired. An additional wooden bar was inserted in the door jambs of the entrance to prevent cattle from entering.

*Chhatri of Raja Devi Singh's daughter.*—Damaged corners of the plinth and portions of the parapet walls below the dome were repaired.

*Chhatri of Raja Devi Singh at the South East corner of Parmeshwar Tal.*—(1) Roots of trees on the dome and walls were taken out. (2) The north and east retaining walls of the platform on which the *Chhatri* is built had fallen. They were rebuilt after removing debris and exposing old foundations. The top of the reconstructed walls was covered with slab coping.

(3) Portions of the walls of the *Chhatri*, specially at the north-east corner had fallen. They were repaired with rough chisel-dressed stone masonry so as to match the old work. Similar patch repairs were done to the parapet walls below the dome.

(4) Approach steps were built on the north side of the platform of the *Chhatri*.

*Chhatri of Raja Bharat Sah.*—(1) The existing portion of the western retaining wall of the platform on which the *chhatri* stands, was raised up to the level of the top of the platform. This wall was continued to a length of 34 feet towards the north and east. The top of the wall was covered with slab coping.

(2) The steps for ascending the platform were remodelled.

*Shahzadi-ka-Roza.*—The floor of the tomb was paved partly with old but mainly with new stone slabs. The bed of ground below the pavement was strengthened by ramming a 4" layer of boulders.

(2) The steps which were too high were remodelled and made easy.

*Bhattisi Baodi.*—(1) Formerly cattle used to enter the step well through the spacious main staircase and soiled the steps and the water. In order to prevent this walls of chisel dressed stone masonry were constructed on three sides of the main entrance.

(2) A few heavy coping stones on the retaining walls of the well and of the main stairs had gone out of position and were reset.

(3) Patches of masonry of the platform in front of the main stairs were repaired.

*Gol Baodi.*—The ghat of rough rubble which had been added in later times, so as to conceal some of the original steps was dismantled, the ghat being no longer in use.

*Katighati.*—A portion of the structural parapet wall and of the structural surface roof over the rock gateway had been damaged by rain and had fallen down. These were repaired with old stones in 1943 and 1944.

### Mitaoli

*Ekottarso Mahadev Temple.*—About 2 miles to the North of the Rithora Kalan station of the State Railway, there is a small isolated hill at the foot of which the village Mitaoli is situated. On the top of the hill is a temple of Ekottarso Mahadev so named after the numerous *Lingas* in it.

The following measures of conservation were carried out :—

(1) The passage for ascending the hill and for approaching the temple was untidy and uneven. A few masonry steps were made and a few were cut in the rock, and stone blocks were inserted in places. The approach road at the foot of the hill was cut by rain water and it was improved.

(2) The overgrown jungle and vegetation was cleared from the temple buildings and premises.

(3) The steps of cut stone leading to the main outer entrance of the temple were repaired. The door frame, which was out of position was reset after changing both the door jambs.

(4) A two feet layer of earth mixed with rubble under which the original floor of the courtyard lay concealed was dug up and thrown away, exposing the terrace floor of the courtyard and the plinths of the central shrine as well as of surrounding shrines.

(5) Portions of the northern part of the compound wall had collapsed and the shrines touching it were seriously damaged. The gaps in the wall were repaired with a facing of plain masonry of new chisel dressed cut stone, as the original carved stones which made the exterior face of the wall were not recovered in the debris. The original foundations were exposed before repairing the wall.

(6) The central shrine was also repaired as it is still in worship.

(7) The stone debris of the dilapidated platform which had been added later to the original shrine was removed.

(a) The debris and rubbish accumulated inside the shrine room was cleared.

(b) Some of the lintels on the pillars of the gallery which had moved out were reset.

(c) Some of the ceiling slabs that had cracked were replaced.

(d) The terrace roof which had been damaged beyond the possibility of patch repair, was dismantled and remade with 6" layer of brick and lime concrete.

(e) The parapet wall round the roof was dismantled and rebuilt.

(f) The floor of the shrine room and the covered gallery was relaid with old slabs and that of the open verandah with new paving slabs.

(g) A number of facing stones in the plinth which had been dislocated were reset and new cut stones were supplied to fill up the gaps caused by missing stones.

(h) The door of the shrine room as well as that of the outer entrance in the compound wall were fitted with teak shutters.

(i) Some of the shrines or cells in the northern portion of the temple which are in ruins were temporarily made safe with supports of wooden ballis.

(j) The steps of a small rectangular Vishnu temple which stands close to but outside this temple, were repaired.

(k) A few of the cells in the northern and eastern quadrants of this circular temple had completely fallen down. These were restored with old cut stone material, such as could be recovered from the debris, supplemented with new material. The available old components of door frames and partition slabs, of shrines, and pillars of the porches, were reset. In places of missing components, new cut stone pieces, carved to match the old work were fitted. The repaired cells were covered partly with old and partly with new roofing slabs. The floor pavement was repaired with cut stone slabs where necessary.

(l) The circular parapet wall on the central shrine was covered with slab coping.

(m) A line of new cut stone eaves (*Chhajja*) was made and fitted round the main shrine, in place of the old eaves which had disappeared.

(n) The floor of the outer entrance was repaired with cut stone slabs.

(o) The retaining walls of the old tank in the courtyard of the temple were repaired.

(p) Some ancient stone sculptures of gods or human beings, possibly, the Pandavas, and a huge unfinished sculpture of a Nandi (Shiva's Bull) were standing partially buried in earth in the neighbourhood of the hill on which the temple stands. Initial work was begun to collect and rearrange all the sculptures in a grove near the ruins of an old shrine nearby.

(r) The roof of the temple being very dilapidated, new roof with an average 4" cement in lime, finished with cement polish was provided.

The repairs are almost complete, except for some *chhajja* work.

#### **Padhavali.**

The monuments at Padhavli will be found described in *Archaeology in Gwalior* (P. 110). The following repairs were carried out at the Mahadev temple in the *Gadhi* :—

(1) Portions of the southern and western compound walls of the *gadhi* in which the temple is situate, and the height of the western wall was raised in order to prevent cattle entering it.

(2) Heaps of debris lying on the platform at the south-west corner of the *gadhi* were dug up and the ground levelled.

(3) Some carved stones recovered from the debris were arranged in suitable places.

#### **Suhania.**

The monuments of Suhania are described in *Archaeology in Gwalior* (P. 122). The following repairs were carried out at the Kakanmadh temple :—

(1) The patches of earth which filled up the joints of the big stone blocks which make up the inner filling of the huge platform of the temple, exposed by the falling away of the stone masonry, was being washed down every year by rains. The earth was therefore scratched.

(2) A line of trenches have been excavated on all four sides of the platform supporting the temple. The outer edges of the trenches were strengthened and the slopes regularised.

(3) Some big stones exposed in remodelling the trenches were arranged in the compound wall.

(4) The premises of the well were freed from the heaps of excavated earth lying there and the ground was levelled and dressed up.

(5) The foundations of the *ghat* of the well were excavated and filled with stone and lime concrete.

### Sondni.

For a description of the Sondni monuments please see *Archaeology in Cwalior*.

*Yashodharman's Pillar* :—

(1) Portions of the wire fencing of the compound were repaired.

(2) The approach near the revolving gate was improved by making *pucca* steps in the sloping bank of earth.

(3) Two carved pieces of door jambs of the Gupta period, possibly belonging to a temple in the vicinity, were brought from an adjoining spot on the roadside, where they were found enveloped in jungle and were exhibited against the platform of the pillars.

### Bagh Caves.

The 5th and last instalment of Rs. 10,000 was sanctioned in the year ending with June 1943, and the scheme of conservation projected six years ago and which was spread over five instalments was brought to completion. Other works that still demand attention, are plaster repair and chemical treatment of the painting, the making of the hill top water-proof, the construction of a bridge across the river in front of the caves, extension of the rest house, the clearing of debris from other caves etc.

The more important works done in the quinquennium under report are :—

(1) Portions of *dasa* (sill) in the floor of the hall, and sills and lintels of the door openings of some of the cells in cave 2 were repaired with cut stone.

(2) Fissures in walls, *dasas* in floor, and gaps on top of pillars were repaired with cement concrete in caves 2, 3, 4 and 5.

(3) In cave 3, the missing or decayed portions of the walls and door openings of the outer group of cells on the left, were repaired with rough chiselled stone in cement masonry. Some steps of cut stone masonry were built in front of the approaches of the inner hall (unfinished) and to the verandah of the outer group of cells on the left. A masonry buttress was constructed to support a portion of rock at the outermost left corner of the cave, which threatened to come down. A masonry platform was constructed touching the right arm of the hill flanking the open court in front of the cave, and pieces of carved facade of the cave were exhibited in it.

(4) In cave 4, the circular column No. 35, standing at the left corner of the inner front porch was restored according to the original design. As in other pillars which have been repaired or restored, the face masonry is made up of fine dressed cut stone blocks, and the inner filling consists of cement con-

crete. Pillar 23 was similarly restored in 1944. An important piece of carved bracket which had dropped from the pilaster on the left wall, was refixed in its original place. Pieces of carved lintel of the main door frame which had dropped down and which could not be set, were exhibited on the top of the parapet wall in front of the doorway.

(5) In cave 5, pillars nos. 10, 11, 13, 14, 15 and 16 were completely restored with cut stone to match the original design. The gaps caused by the fallen ceiling, however, were made up with undressed stone masonry. A piece of the original rock cut pillar at the left end of the front row which had fallen in the course of repairs, was exhibited near the masonry pillar which has been built in its place.

(6) The parapet wall edging the open platforms in front of the caves was continued towards the south-west, so as to include the frontage of caves 4 and 5 towards the north-east, so as to include the frontage of the partially exposed cave adjoining cave 2. There is a gap in the line of the parapet wall, as the sloping portion of the ground between caves 3 and 4 has been left without a parapet wall, the intervening cave having collapsed. At both ends of the front line of parapet wall, side parapet walls have been built at right angles with the former, to complete the enclosure.

(7) A cut stone cylinder showing the north line was set up near cave 2, to help the visitor to know the cave alignments.

(8) A platform commanding the view of the valley was constructed in front of caves 4 and 5 to serve as a resting place for visitors.

(9) The base of the trees on the riverside, which add to the appearance of the environment was protected from erosion by building platforms under them.

(10) In the year ending 1944, a new cave near cave 2 was exposed in the process of cleaning debris, and an earth platform which already existed in front of it was edged with dry stone masonry. Steps of stone were also made.

((11) Our draughtsman, trained under Khan Bahadur Sana Ullah, M. Sc., the Archæological Chemist in India, treated the paintings with prescribed materials and solutions.

#### Ater.

*Ater Fort.*—Ater is about 18 miles to the North-West of Bhind. The tract of country round Ater is called Bhadavar, after the Bhadauria clan of Rajputs who inhabit it. Ater was the capital of Bhadavar till it was conquered by the Scindia, towards the end of the 18th century.

The Fort is perhaps the largest and most important among the structural forts in the State. According to an inscription stuck up in the northern wall of the fort, its name was Devagiri. Its foundation was laid by the Bhadauria Raja Badansingh Deoji in 1646 and the fort was completed by his son Mahasingh Deoji in 1668 A. D. The fort occupies a large area and contains numerous palatial buildings including some underground apartments. There is a tall many-storeyed tower known as *Satkhana*, the top of which commands a view of the surrounding country.

The Archæological Department took over this fort in 1944, and effected the following repairs:—

(a) One interesting building in the fort, known as Kacheri Mahal, was in a precarious condition. It consists of a hall having its ceiling supported on a number of pillars in two rows. A part of the row of pillars on western edge of the hall having fallen, a portion of the north-west portion of the building had collapsed. The edge of the plinth under the western and southern rows of pillars had been badly undermined, and had disappeared in places. The bases of four or five pillars were hanging on precarious foundations, endangering the major portion of the building. Before attempting the repair of the decayed plinth, the whole western and southern portion of the superstructure had to be supported on strong timber scaffolding. The overhanging pillars were tied up securely to strong timber uprights. The decayed portion of the plinth was then cleared so as to expose strong foundations, and the masonry of the plinth was restored. Long heavy coping stones which had fallen down in the debris were picked up and reset. The repaired faces of the plinth were replastered.

In the years ending with June 1944 and 1946, the less urgent work of clearing the jungle and debris was undertaken. The debris consisted of big blocks of lime concrete of roof, which had to be broken before it could be thrown away. Repairs to foot-paths and steps were also done to make the fort easily accessible and an iron door was provided at the main gate to prevent cattle trespass.

A life-size stone image of a male, with the head lost, was found half buried in the ground in a ravine nearby, and was brought and exhibited in the hall of the fort where two images of kings are already installed. This new image is popularly called 'statue of the expert', meaning apparently the architect who designed the fort. He wears a respectable dress of the style current in the 17th century.

#### Antri.

*The tomb of Abul Fazal.*—The west parapet wall on the platform of the tomb had been damaged, and a portion of it had fallen. The bulging portion that had survived was dismantled and the whole was repaired. A lime gola which capped the old wall was replaced in the new wall, with slab coping to prevent continual damage.

The high ground behind the repaired wall was dug to a suitable depth to prevent cattle trespass. Flooring, whitewashing and painting were also done.

#### Gwalior.

*Tombs of Muhammad Ghaus and Tansen.*—Cattle were trespassing into and soiling the immediate neighbourhood of the tombs. To prevent this, the entrances were closed with masonry walls, and wooden bars were inserted into stone posts flanking the narrow passages. A small pucca tank, 22 × 3 × 2 feet was constructed in the lawn in front of the tomb of Muhammad Ghaus, for storing water for the garden. The bottom and walls of the tank are made up of stone slabs fitted into one another by means of grooves cut in the slabs.



A portion of the east retaining wall of the outer premises of the tomb had fallen down during the rains. It was repaired with the old material. The coping slabs were reset.

#### khor.

*Bhamvra temple.*—The jungle all-round the monument was cleared. The remaining earth and debris mixed with heavy stones was dug up and removed so as to expose to view completely the platform and the plinth of the temple. The heavy carved stones were picked up and arranged along the precincts of the premises.

*Bilya Baodi Temple.*—The ruins of this temple, at the 5th mile of the Jawad Kesarpura road were partially conserved two years ago, and were further attended to.

The whole south wall and a part of the east wall had been badly disturbed. The damaged portions were dismantled and reset. The surface of the earth of platform was further dressed, and the steps of approach from the road were further improved.

#### Surwaya

A later uninteresting structure near temple 3 in the fort had been dilapidated and had fallen partially during the last rainy season. As it blocked the view of the temple, the ruins of the structure were cleared.

#### Rest Houses and Caretaker huts.

By way of addition to the rest houses in Gyaraspur, two rooms 10 × 10' with *pator* roof carried on cut stone posts and beams and wooden doors and windows, were constructed, to serve as kitchen and chowkidars quarters; screen walls of bamboo and mud were erected. An open lavatory with two pucca seats and with stone slabs erected on edge for walls, were constructed. The rest house was further whitewashed, with repainting of iron wood-work, plastering of walls, etc. The rest house was furnished with *Dari*, articles of furniture, cot, utensils, oil stove, tea sets, etc. Improvements were effected in 1943, and 1944 also.

*Pawaya.*—The mud roof of the chowkidar's hut was replaced with pucca terrace of 4½" brick cheka and 4½" brick concrete. A brick in lime gola was put on the top of parapet walls. Brick and lime concrete was rammed in for making the floor pucca and the walls were strengthened against white ants with lime flush, pointing, and by coating the floor and the base of the walls with tar.

*Dhumeshwar temple.*—The kitchen near the temple was reset with C. I. sheets which were blown in a violent storm in 1943. Some of the wooden *ballis* which got broken were replaced.

#### Excavations.

In the year ending with June, excavations had been in progress at Ujjain and Pawaya. Owing to the world situation, there was little hope of funds being available for extensive explorations, and it was decided to wind up the excavations at Pawaya. The measures carried out were:—

(a) The continuous line of trenches which surrounds the rectangular plinth or platform of brick masonry, was further excavated for a depth of 2 feet more, all round, in order to reach the original ground level of the monument. An average depth of 4 feet was thus reached below the present ground level. The ground at the bottom of the trenches was levelled and dressed up so as to look tidy.

(b) The trench on the west was 50' wide, while the trenches on the other sides were 25' wide. The outer edge of these trenches was straightened and the sides were cut and sloped regularly.

(c) A portion of the western slope 25 feet  $\times$  20 feet  $\times$  16 feet had been left in order to serve as a road for workmen to go up and down. At the close of the digging this road was cleared.

As observed previously, the building exposed is a composition of two periods. Platforms 2 and 3 constitute the structure of the earlier period. Platform 2 which forms the plinth of this earlier monument, was completely encased and concealed by platform 1 which has been added in the later period. As the inner is more ornate and spectacular, the north-west corner of the platform was opened to view to its fullest depth by cutting a portion of platform 1.

(d) This excavated pit has been made to serve as a small local Museum room. Two almirahs are inserted in the eastern side wall for exhibiting a few terracotta objects discovered in the excavations, and photographs of antiquities found there but removed to the Museum at Gwalior. Some carved stones are exhibited on a line of masonry benches built against the southern and western walls of the pit.

(e) The gaps in the face walls of platform 1, which is built of plain masonry were repaired with old bricks. Extensive gaps in the walls of platforms 2 and 3 were also repaired with plain masonry made up of old brick, and recessed an inch or two behind the face of the surviving patches of original work of an ornamental nature, easily distinguished from the new work.

(f) Tops of the three different platforms were freed from accretions of earth and made water proof by arranging gentle slopes away from the centre and by ramming brick bats and mud against them.

(g) A passage for getting up to the top of the two platforms and observing them in a single round, was provided through a door which also gives access to the open air museum. Flights of new steps of brick masonry with stone slab treads were constructed where necessary.

(h) In the course of a search for new sites for excavation, trial pits were taken in a field close by the tila and in an extensive mound known as Badil Baba on the left bank of the river Sindh, about a quarter of a mile to the south-west of Pawaya. In both places, traces of brick structure were exposed. In the field near the tila, what looks like remnants of residential houses have been unearthed. It is not surprising, if it is a part of the colony of worshippers and caretakers connected with the temple. In the low mound known as Badil Baba, a portion of a wall built of fine brick masonry having a decorative course of tooth ornament, has come to light. After taking photographs, the trial pits were filled up and the ground levelled. Badil Baba is a promising site for future excavations.

(i) A large mound overlooking the bend in the river Parvati near the point where it is crossed by the cart track leading from Jeraoni to Pawaya, is a very probable site of the Buddhist Vihara referred to in a verse in the *Sarasvati Kanthabharana*.

(j) A caretakers hut 10 feet  $\times$  8 feet with verandah 10 feet  $\times$  7 feet was constructed close to the excavations site.

#### Amrol.

**Rameshwar Temple.**—This is one of the 3 temples in Gwalior State which can be assigned to early mediæval period judging from their architecture, the other two temples being the Teli Mandir on the Gwalior Fort, and the Gangaj Mahadeva temple at Indor. Temples of such early period are not many even in the whole of India. The Rameshwar temple is therefore of particular importance.

The area near the temple was strewn with fragments of stone sculptures, Siva Lingas, etc., which appeared to be contemporary with the temple. Traces of ancient masonry and a sprinkling of brickbats further indicated that some brick temples also once stood in the neighbourhood of the Rameshwar temple. Excavation of the area surrounding the temple was deemed advisable, as a preliminary to conservation. It was decided to tap the adjoining mound, Ganesh Pahadi.

The basement of the Rameshwar temple was buried in accumulated earth and debris for a depth of about four feet all round. It was, moreover surrounded by later *Kaccha* structures, such as platforms, compound walls, a pujaris hut, etc. To begin with, the modern encumbrances round the temple were dismantled and removed. Next, an area of 75' east-west, and 60' north-south, round the temple was excavated to a depth of a little over 4', so as to expose the ground level of the temple and its premises. As the temple is wholly built of stone, a stone pavement round the temple was expected, but no such pavement was found to exist either inside the temple or outside. It would appear therefore that the temple had a brick pavement. In fact a large patch of what seems to be a brick floor has been exposed on the back of the temple, though no traces have now survived on the other three sides. The top of the brick floor very well fits in with the original ground level of the temple. A carved stone which appears to be contemporary with the temple, and a solitary stone slab, which were found stuck up on the surface of the brick floor, may have got imbedded by accident, in later times, when part of the temple was damaged.

No important sculptures were unearthed in excavations. Only a few carved stones such as decorative *Amala Silas* used in the corner ribs of the spire of the temple, and some minor fragments of stone images, were found in the debris.

The edges of the rectangular pit excavated were cut and dressed into a slope, to form an enclosure round the temple. A rectangular area, to a distance of 150' on the front or east of the temple, and 75' on both sides and back, were levelled and dressed.

The neighbouring mound, Ganesh Pahadi, appears to have received the name from a sculpture of a standing or dancing Ganesa which was kept on the top of the mound. A few other fragments of figure sculpture, and architectural carvings, such as shafts of pillars with human faces carved on them, were lying on the site. The whole area of the mound was thickly strewn with brickbats. Two trial trenches cut across the mound, one east to west, and another north to south, brought to light the remains of a large brick structure. There was apparently a large plat-

form or plinth probably supported one or more temples. These temples were constructed of brick in mud masonry but stone was used. The Rameshwar temple is the only one in the locality, entirely built of stone, except perhaps, for the pavement round it. The size of bricks used in these structures is somewhat smaller than the bricks of the Gupta period. This indicates a later period, that is about the 8th or 9th century, as corroborated by the style of sculptural and architectural fragments found on the site. Ganesh Pahadi excavations promised no further results and were closed up.

One and all the sculptures picked up from the surface or unearthed in the excavations are *Shavite*, such as *Lingas*, *Nandis*, figures of Siva, including a lower part of Lakulisa, Parvati, Kali, Ganesh and Kumara. It was, therefore, wholly a site of Siva temples. There are traces of several such brick temples on the low mound which extends towards the south of the Rameshwar temple. Trial pits sunk near the bases of the Shiva *Lingas* revealed no foundations beneath them, which shows that none of them were in site.

Fragments of carving found in the excavations as well as mutilated pieces of stone images, which were picked up from the surface of the neighbouring mound, were arranged against the slope of earth which makes the enclosure of the temple. A later *Sati Stone* with an inscription which stood half-buried, was dug and re-erected. A piece of round shaft of a stone pillar lying prostrate on the ground close by, was set up in front of the temple, as it probably formed part of a *vrishabhadhvaja* or Bull pillar, which might have originally stood there.

#### Listing of Monuments.

Many monuments were listed during these five years and they include:—

*Besnagar*.—A beautiful sculpture representing a Naga and a Nagi (a man and a woman with canopies of serpent hoods over their heads) of about the 10th century A. D., a period when the mediæval Indian Art had reached its zenith, was noticed standing by the side of the Bhilsa-Samshabad Road, near its junction with the Udaigiri Caves Road. It has now been added to the collection of sculptures exhibited in the garden of the Bhilsa Dak Bungalow.

*Pawaya*.—Some fragmentary carvings comprising heads, busts and torsos of figure sculptures, parts of door frames, and miscellaneous pieces, ranging in date from the 5th to 12th centuries A. D., were picked up from the surface of fields round about the Pawaya village. These are now kept on the Tila excavation site, with the exception of two heads which have now been brought to the Archæological Museum at Gwalior.

*Bahadurpur*.—Lying on the roadside near furlong 4, mile 5 of the Mungaoli—Bahadurpur Road is a stone sculpture of the mediæval period. The identification of the god which it represents is doubtful.

*Indor*.—The village Indor which lies about 4 miles to the North-East of Kadwaha is of considerable archæological interest. It possesses numerous relics of the mediæval period, both Brahmanical and Jain.

The Jain monuments consist of a ruined shrine and a *Chaumukha* situated close to each other at about half a mile to the south-east of the village. The more interesting of the two is a structural *Chaumukha* or

four faced hollow structure. In the centre of each face is the principal image of a seated *Tirthamkara* surrounded by a number of subsidiary figures of *Tirthamkaras*. The top of the monument has fallen away and the basement is badly damaged. The other monument is a shrine room in which a large standing idol of *Tirthamkara Santinatha* is enshrined. The age of these monuments is Circa 10th century A. D.

In the slope of the adjoining hill is a small plain cave chamber excavated in rough laterite rock.

A quarter of a mile to the west of the Jain shrine is a large stone figure, in the round, of Hanuman standing on a pedestal trampling on a demon who has goblin as his companion. Both the arms of Hanuman are broken. Closeby, is a warrior's memorial pillar, with an inscription dated in V. S. 1177, a broken sculpture of Balarama (?) and two well-built step wells. The image of Hanuman is locally known as Bhimasena and that of Balarama as Arjuna. A little further to the north of this place is lying a mutilated figure of *Varaha*, animal shaped. Proceeding further north one comes across an old circular *baodi* or step well.

Still further north and about two furlongs to the west of the village stand the ruins of a Vishnu temple. The Shikhara has disappeared. The door frame of the shrine has fallen on the ground. The lintel of the door frame bears the figures of Vishnu and Lakshmi, indicating that the temple was sacred to Vishnu. The principal object of interest here is a sculpture of the *Hayagriva* form of Vishnu, having a horse's head, which is rarely met with, inset in a niche on the exterior at the north-east corner of the temple.

A short distance to the north-east, or towards the north of the village on banks of the small river are a number of memorial pillars of warriors killed on battle fields. Some of these bear inscriptions. The sculptures on a few are of special interest as they represent the worship of *Vishnupad* or footprints of Vishnu instead of the usual worship of Siva. Near a well outside the village is a monolithic trough. Near the school building in the village, there is a stone sculpture of a pair of *Nagas* (serpents) intercoiled, carved in relief. There is also another stone sculpture of a god wearing a crown. As all but the head of the figure was buried in earth, the god it represents could not be identified. Inside the north-west part of the village lie the ruins of a *Matha* or Monastery. The building is very far advanced in ruins and is of little archaeological interest.

By far the earliest and the most important monument at Indor is a Siva temple locally known as the Gargaj Mahadeva temple which stands in the heart of the village. While none of the other relics referred to above can be assigned to an earlier period than the 10th century A. D., the date of the Gargaj Mahadeva temple is not later than the 9th century A. D. This temple is thus a contemporary of the Teli *mandir* on the Gwalior Fort, and the Rameshwar temple at Amrol (see page 21 below). The exterior plan of this temple is in the form of a star set on a round base, which is another interesting feature, being rare. The interior plan of this temple is a shrine room and an interior porch joined to it, like that of Teli Mandir. But the temple differs from the Teli *mandir* in its Shikhara, which is in the Indo Aryan Style and not a combination of the Dravidian and Indo Aryan styles, as in the Teli *mandir*. The style of figure sculptures on

this temple also bears a striking resemblance to that of Teli mandir (especially the door frame, the door keepers and images of Ganga and Yamuna). The principal niches on exterior are inset with the figures of Ganesa, Kumara and Parvati. This temple is worth being conserved as soon as possible. The modern *kachcha* houses with which this interesting temple has been hemmed in, will have to be acquired and cleared off as a preliminary measure for conservation.

*Kadwaha*.—Chandla-madh, one of the many mediæval temples at Kadwaha, was listed this year. It is situated at about a mile to the north of the village. It differs from all the other temples in the locality in its *Shikhara* which is in the shape of a pyramid made up of receding horizontal layers and not in the shape of curvilinear shape made up of vertical ribs. For this peculiarity this specimen deserves preservation.

The interesting huge Shiva *Linga* found in the river at Mandsaur which is now an object under dispute has two courses each of four faces or eight faces in all carved in relief on the shaft on the *Linga*. These faces are intended to represent the eight forms (Prakriti) of Shiva which are enumerated by Kalidasa in the opening stanza of his famous play *Shakuntala*.

*Sondni*.—Two fragments of door jambs of a temple of about the 6th century A. D. judging from the style of carving were noticed lying enveloped in jungle, by the side of the cart track which passes by the premises of the pillars of Yasodharman. They were picked up and taken to the compound of the pillars, for preservation.

*Mitaoli and Rithora*.—There is an old monolithic trough lying by the side of the cart track leading from Rithora to Mitaoli, almost half way between the two villages. Three more such troughs but somewhat smaller in size are kept near a well adjoining the junction of this cart-track with the Railway line, a quarter of a mile to the south of the Rithora station.

*Dhamdholi*.—There is a temple of about the 12th or 13th century A. D., standing half way between the villages Dhamdholi and Kalipahadi, about 12 miles east of Narwar. It consists of a shrine chamber surmounted by a *Sikhara* and faces the West. In front was an open courtyard enclosed by a dwarf compound wall. The door jambs are carved as usual with floral mouldings and a course of panels inset with figures. At the base of the door jamb are the usual figures of the river goddesses Ganga and Yamuna. The sill bears the design of a lotus creeper (?) The door lintel is damaged. At its left end is a four-armed standing figure probably Brahma, in the centre is Siva (?) and in the back ground were figures of *Navagrahas* (nine planets) out of which the seated figure of Surya (Sun God) alone has survived. The niches on the exterior are now empty. The niche in the back of the interior of the shrine contains a loose sculpture of Ganesa. On the ground near the door way a few broken images are lying among which a *Mahisha-mardini* and a *Surya* can be recognised. There are traces of lime plaster both on the exterior and interior surfaces of the temple. Traces of pavement of big old bricks are seen all round the temple. Many of the stone blocks in the compound wall of the courtyard have a metallic ring. Such ringing stone is said to be found in the neighbouring hill situated about 5 miles south of the temple and known as *Chhattis-pahadia*. The temple is locally known as *Madh* or *Surai*. The temple is in a ruined and neglected condition.

Being of not much architectural interest and being situated in a very out-of-the-way place, its conservation may wait until the more important monuments have been attended to. Traces of old habitation including two large enclosures, and circular step well in ruins are visible in the neighbourhood of the temple.

*Amrol.*—The monuments at Amrol have been briefly referred to in the Report for 1941. Here is a somewhat fuller account.—

The low extensive mound 280' × 150' locally called Ganesa Pahadia which lies about three fourth of a mile to the north-west of the village is a site of one or more brick temple. On the surface are lying a sculpture of Ganesha, a pedestal of a goddess (Parvati) ? seated on lion a broken image of Kali (with drooping breasts) and round shafts of stone pillars with faces carved on them in high relief.

About half a furlong to the west of Ganesha Pahadia is another extensive but low mound also the site of several (brick ?) temples out of which only one now known as Rameshwar temple still stands. This temple is, however, built of cut stone. Its base is buried in earth to a depth of about 4 feet. The temple seems to be contemporary with the Teli Mandir on the Gwalior Fort and Gargaja Mahadeva temple at Indor (9th century A. D.). The style of sculpture and carving in these three temples is closely similar.

The sculptures in the exterior niches on the temple are Agni, Ganesa, Ganga and Yama on the South, Gana, Kumara and Gana on the West, and Gana, Parvati, Gana and Isa on the North. On the centre of the lintel of the doorway a figure of Garuda is carved, which would indicate that the temple was dedicated to Vishnu. But the sculptures of Parvati, Kumara and Ganesha in the principal exterior niches of the temple, on the north, west and south respectively, militate against this view and suggest that the temple was sacred to Siva originally as it is now. The latter view is corroborated by the fact that quite a large number of old *Shiva Lingas* are lying half-buried all over the mound, which would point out that it is a Saiva site. The biggest of the *Siva Lingas* set on an open platform measure 5' 6" in height and 8' in circumference, the base being a cube of 2' 6" × 2' 6" × 2' 6". Other sculptures scattered in the ruins are an upper fragment (bust) of Kumara, a broken figure of Ganesha, and a Linga with a face. Near the temple is a large inscribed *Sati* pillar planted in the ground and in the open courtyard are collected a number of *Nandis*.

The top and the corner of the *Shikhara* of the temple have fallen and repaired in latter times with brick and lime. The temple deserved early conservation. The adjoining hut of the *pujari* will have to be acquired and the base of the temple will have to be exposed by excavating the ground all round.

Both the mounds Ganesha *Pahadia* and the mound on which the Rameshwar temple stands are likely to yield more sculptures of the early mediæval period to which the ruins belong.

Another old site that of Jain temples is situated a short distance to the west of the village. In a modern Jain temple locally known as Baimata *mandir* an idol of a seated Jain goddess (Ambika?) and the image of a Jain Tirthamkara are enshrined. In the faces of

the platform on which the shrine room is set a number of images of Tirthamkars are built up. A still large number of Jaina images more or less broken are strewn over the site. Traces of brick foundations are visible on the bank of the adjoining *Nala*. A Hindu temple was also located half a mile to the east of the place.

It is locally known as Danababa. The temple consisted of a shrine and a porch facing west. What survives now is three walls of the shrine and a few stones of the *Shikhara*. The doorway and the front wall of the shrine, the porch and the remaining portion of the *Shikhara* have fallen away. The niches on the exterior shelter (1) Vayu, (2) Devi and (3) Isha on the North, (4) Surya, (5) Kumara and (6) Indra on the East or back, and (7) Agni, (8) Ganesha and (9) missing on the South.

*Behat*.—It is the reported birth-place of Tansen, the Orpheus of India. It is about 25 miles to the north-east of Gwalior and is reached by a cart track branching off in the 12th mile of the Singhpur road. Behat seems to have been a place of importance during the 17th to 18th centuries as judged from a few royal buildings of that time, which have survived in a ruined condition even to-day. They comprise a *garhi* or fort in the heart of the village, a building known as "*Rana's baithak*" or King's seat, on a hill on the south-west outskirts of the village, Rana's *bagh* or king's garden situated just below the hill, enclosed with a compound wall, and having in the centre a pavilion now used as Police Station, a square building in the village known as Rana's *tabcla* or king's stables, and a small temple at a short distance to the North-West of village. These buildings are said to be the work of the Jat Ranas of Gohad who seemed to have had their Government for some time at Behat. Only one of these buildings has some architectural pretensions. It is the Rana's *baithak* which is an open hall facing north with a verandah in front and a room at each end. It measures 85' east to west and 35' north to south. There is a small pavilion on the top of the hall commanding a good view of the surrounding hills. In front of the hall is a courtyard 54' by 54' flanked with a wing on each side. The entrance is through a gateway on the north. Outside the enclosure is a deep well now dry. This monument deserves to be conserved and maintained.

But the chief historical attraction of Behat lies in its association with Tansen the greatest musician of India, who is said to have been native of this village. In a natural grove and beauty spot popularly known as *Jhilmil* and situated on the bank of a small river or stream about a mile to the east of the village stand two small shrines one sacred to Shiva and the other to Hanuman and a small *Dharmashala*. The shrine of Shiva is located just under a huge *bunyan* tree. The powerful roots of the tree have lifted up the whole shrine and made it tilt on one side. Some imaginative minds appear to have built up a legend on this phenomenon. Since his childhood Tansen was deaf and dumb. He observed the vow of worshipping at the shrine and offering goat's milk to Siva daily regardless of rain, heat of summer or other hardships. One day the god was pleased with the devotion of Tansen and conferred on him the sense of hearing and power of speech. Tansen burst into a melodious song of devotion, and in consequence the shrine of Shiva began to nod in ecstasy and at last remained leaning on one side.

A small rough rubble platform situated under a tree close by is shown as a seat of Tansen.



*Gandhaval, District Ujjain.*—The Bhavani temple at the south of the village Gandhaval, (which is about 8 miles by cart-track north of Sonkachh, a pargana headquarter in Ujjain District) is surrounded by a large number of sculptures mostly Jain. The modern temple stands on the platform of an old (Jain ?) temple the southern part of which has been dug away by the local inhabitants for building purposes. Some scattered fragments of architectural pieces and sculptures half of them larger than life size at a short distance of the temple are lying haphazard at the back side of the temple.

A little north of the village is a Darga platform made up of carved stones apparently from the ancient ruined temples at the place. A number of Jaina sculptures are kept against the north side of this platform while an old Jain image in an inverted position has been used in the construction of the platform. Opposite the Darga is another platform with a hero stone standing at its north-east corner bearing an inscription which is however too worn out to make out its reading.

Further on as we proceed to the heart of the village we see a finely carved band of a long line of *Kirtimukhas* now adorning the platform of the house of a local merchant named Govardhandas. Apparently it once formed the *Kirtimukha* moulding of the plinth of one of the old temples on the site. A little to the east is the house of the Zamindar with an old lion bracket flanking the flight of steps leading to it.

The modern Rama mandir in the village has an old door-frame (without its lintel) used in its otherwise simple construction. A few sculptures are kept under a tree in front of this temple amongst which the Varaha sculpture can be recognised with certainty.

A few sculptures, (two of Jain and one crude modern image of Hanuman) and carved pillared fragments are lying on a platform on the bank of a *Nala* to the north-east of the village. The Kachhipura temple on the other side of the *Nala* has about half a dozen pillars standing in its front with an elephant frieze and a carved ceiling slab lying about.

In front of *Khedapati* Hanuman temple is a *Sati* stone bearing an indistinct inscription. It contains the usual carving with up-raised-arms, the Sun, and the Moon in the uppermost panel and three figures shown standing below it. Inside the temple lie in a heap a number of sculptures most of them spoiled by overlying red lead (Sindur). To the western side of the temple is a tree under which also are lying some sculptures, two of which represent the goddess Durga and a Jain *Tirthamkara*.

Further north-east at a distance is seen standing a colossal image of a Jain *Tirthamkara* about 10 feet high accompanied by a few smaller sculptures also Jain. About 50 feet in front are lying half buried in ground two more Jain life-size sculptures. The slightly high level of the ground on which the Jain colossus stands and the stones near about peeping out of the ground suggest that here we have a site of an old temple.

A peculiar sculpture of a two armed male figure is now lying at the corner of a house. The figure is shown holding a glass like pot in one hand into which an attendant female figure is shown pouring something from a jar.

The Gandharvasena temple from which apparently the name of the village is derived, stands, to the north-east of the village. The temple has lost its old appearance due to later repairs particularly to its *Shikhara* which are going on even now. The *Shikhara*, as can be seen now, is entirely new being plastered over with *chunam*. It is not clear whether the original temple had a *Sabha mandapa* traces of the plan of which are not now visible. But a large number of brackets and pillar fragments, carved ceilings and sculptures now kept to form an enclosure in the front of the temple suggest that they are remnants of the old *Sabha mandapa*.

Amongst the sculptures in the enclosure of Gandharvasena temple can be recognised the representations of gods, all Hindu, such as Seshasayi Vishnu, Trimurti, Durga (Dancing), Shiva, Parvati, Vishnu, and an animal form of *Varaha avatara* (as at Badoh). At the northern end of the enclosure is standing a *Sati* stone half buried in ground with usual sculptures and an indistinct inscription. The predominating number of Hindu sculptures suggest that the temple was originally dedicated to a Hindu deity.

A miniature *Shikhara* carved on a pillar lying inside the enclosure would probably indicate that the original *Shikhara* of the temple was of the same type.

The so-called Gandharvasena sculpture (carved on a stone 11 by 11 by 8 inches) is now seen in a niche inside the shrine facing its entrance. Carving of the figure Gandharvasena is shown in a niche. The niche is very crudely carved in the form of a *mehrab* which militates against its supposed antiquity.

The figure is much spoiled by the overlapping layer of *Sindur*. The representation of the figure is artless and it appears to be more a representation of a *Varaha* than that of an ass-headed human figure. The sculpture has apparently no relation to the niche of the shrine in which it is now kept, the carving of which indicates a different style of art much older and refined. This is evident from the *mehrab* style of the niche in which the figure is shown enshrined. There are similar older niches on both the sides of the shrine in the southern one of which is enshrined a *Sindura-daubed* figure of a female deity. The other niche has now been converted into an *almirah*. A modern *Linga* of Shiva is now the main object of worship in the temple.

**Epigraphy.**—Thirteen Deva Nagari, seven Hindi, and four Arabic inscriptions were copied during the period.

The oldest of these is the Sanskrit inscription found in the ruins of the Hindu monastery at Kadwaha (District Guna). As it is only a surviving fragment of a much larger inscription, the purport of the whole cannot be made out. The recovered portion of the epigraph mentions Purandara Guru and Ranipada which is evidently a different spelling of Ranipadra, modern Ranod, the penance grove where Purandara of the famous line of Saiva ascetics lived, as recorded in the Ranod *prasasti*. It eulogises Dharmasiva who is evidently a member of the same line of Saiva ascetics, and who is apparently associated somehow or other with the monastery at Kadwaha in which the record has been discovered. It further contains the names of two kings who seem to be unconnected with each other. The first of them is Chilagobhata or Chilagobhrit who

perhaps tried to harass Dharmasiva and in consequence lost his life. The other king's name is Hariraja who is described as a paramount sovereign and appears to have belonged to the Pratihara dynasty. Being consecrated by Dharmasiva as his disciple, the king granted (some villages) to his preceptor as *guru-dakshina* (preceptor's fees).

Another fragmentary stone inscription found in the ruins of the Kadwaha monastery refers to Ishwarsiva, another ascetic of the same Saiva lineage. These two fragments however are parts of two different inscriptions as is clear from the size of their letters and the spaces between the lines, though on palæographical grounds the characters of both belong to the same period, namely the 10th century A. D. The famous line of Saiva saints to which Dharmasiva and Isvarasiva belonged is known from the Ranod and allied inscriptions found in several places in Central India and the Central Provinces (See Annual Report for Samvat 1996, paras 58 to 61). The Pratihara dynasty to which Hariraja of the inscriptions belongs is the same as the one whose genealogy is given in an unpublished stone inscription from Chanderi which is preserved in the Archæological Museum at Gwalior.

Three Sanskrit inscriptions were discovered on or near the *Ekottarso* Mahadeva temple at Mitaoili (Dist. Morena). One of these is engraved on the exterior face of the outer compound wall of the temple. As the major portion of the inscription is badly obliterated, it is not fully legible. It probably records the construction of this temple by or during the reign of Maharaja Devapala, whose lineage is not clear from the inscription if it has been recorded at all. The inscription is dated *Jyeshtha Sudi 10, V. S. 1380* which appears to be the date of the completion of the construction of the temple, which is corroborated by the style of its architecture. Another Sanskrit inscription which is incised on a pillar flanking the entrance to the central shrine records a verse from the *Surya Stotra* (i. e., a hymn to the Sun God) and a salutation to one Maharaja Raisingh (?). Another verse from the same hymn appears in an inscription recorded on the natural rock outside the temple and discovered some years ago.

One inscription is incised on a natural rock outside the temple and consists of an amorous verse.

One is a pilgrim's record on the Rameshwar temple at Amrol (Dist. Gwalior, Gird). It mentions one Bhagachandra, but it contains no date.

Another is incised on a *Sati* pillar planted in the compound of the same temple. The record is badly damaged and is for the most part illegible. Two names—Ballanadeva and Rupa Kunvari which can be deciphered, however, are probably of the husband of the *Sati* and the *Sati* herself.

Five Sanskrit inscriptions were found at Bhilsa. The inscription which is written in Gupta characters and Sanskrit language was found in the excavation of the foundations of the water reservoir near Gumbaz-ka-maqbara. It is only a fragmentary piece of a large inscription, broken on all sides. The existing portion, though quite legible, neither conveys any complete sense nor makes the purport clear. From the words and phrases which are read, it appears that the inscription probably recorded the construction or existence of a tank which was beautiful by the planting of various kinds of trees, resounding with the sonorous sounds of birds.

The other inscription also a loose fragment picked up in ruins is written in old Nagari script assignable to the 12th century A. D. on palæographical grounds. This is broken at the top and the left side. It seems to have been a *prasasti* recording the merits of a distinguished personage, perhaps a king or a minister, who is compared to the sun but whom, very unlike the Sun, Rahu could not hold in his grips. As the inscription is badly mutilated its object cannot be made out. The *prasasti* was composed by Mahakavi Chakravarti Pandit Sri Dvittapa (?) at the instance of Dandanayaka Sri Chandra. The next two inscriptions are engraved on a Buddha and a Jaina image respectively recording the names either of donors or devotees. The inscription on the Jaina image refers to the reign of Vijayapala and is dated in V. S. 1132. There is no description of Vijayapala beyond his mere name. The other inscription which is engraved on the image of Buddha is dated in V. S. 1154 (?) and records the name of the donor as Kumara, son of Lakshmana. The fifth and the last inscription which is engraved on the pedestal of an unidentified image is mutilated and illegible. (See appendix E).

Out of seven inscriptions in Hindi, one from Indor (District Guna) records an oath to Hindus and Musalmans, apparently in connection with a tank near which it was found. The inscription is dated in Vikram Samvat 1756 i. e. A. D. 1699. Five of the remaining six inscriptions in Hindi were found on the temple at Mitaoli and the sixth on a loose slab found in debris in the courtyard of the temple. One of them records the names of Maharaja Kirtisingh Deva and Raisingh Deva but no mention is made either of their dynasty, the relation they mutually bore to each other, or their connection with the temple.

One of the inscriptions, which consists of a single line, records a word which is now illegible and Samvat 1560, and another inscription which is also in one line, is wholly illegible. Two more of the inscriptions mention mere names of artisans and the last one registers only the name Hamura Deva Chauhan but nothing more.

The four Arabic inscriptions which are engraved on a tomb stone, sheltered in a ruined *maqbara* standing on a high mound overlooking the Parvati river near the point where it is crossed by the approach road to the village Pawaya, are mere texts from the holy *Quran*.

An article on the inscription of Govinda Gupta and Prabhakara (dated in Malava Samvat 524 (467 A. D.) which had been discovered some years ago at Mandsaur was sent last year for publication in the *Epigraphia Indica*. The final proof of article in which the introduction was largely recast in the light of further study was passed for printing in the year of report.

*Numismatics*.—53 gold, 772 silver, 7114 copper and 29 billon coins were examined during the period of report. 24 gold coins were found along with other gold objects in a treasure trove in the debris of an old house on the Mahakal Road, Ujjain. They represent Sultans of the Slave Dynasty of Delhi, 3 belonging to Shamsuddin Altamash (A. D. 1239-41) 2 to Allaudin Masud Shah, (A. D. 1231-36), 2 to Bahram Shah and 17 to Nasiruddin Mahmud Shah (A. D. 1246-56).

One gold coin of Govinda Chandra Deva of Kanauj (1104-11 A. D.) was purchased from the Lucknow Museum along with a copper coin of

Sikandar Lodi (1488-1517 A. D.). Another lot of 28 gold coins were found as treasure trove and sent to the office of the High Court, 13 of which belonged to Akbar and the remaining to Shahjahan.

Of the silver coins, 8 punch marked belonging to about the 2nd century B. C. were purchased. The rest were obtained in lots as treasure trove found at Chanchoda, Patwar, Silavati, Basoda, Kasef, Jhila, Karaiya, Bhilsa, Lahar, Ater, Hat Kheda, Karka Kahar and Chorpura.

The vast majority of the coins, belong to the Moghuls, consisting of 3 Shahjahan, 20 Aurangzeb, 20 Muhammad Shah, 10 Ahmad Shah, 44 Alamgir II, 126 Shah Alam, 1 Nooruddin Jahangir, 7 Akbar, and 27 miscellaneous coins of Aurangzeb, Jahandar Shah, Farrukh Siyar, Shahjahan II, and Muhammad Shah.

Other coins include : 1 Daulat Rao Scindia, 77 Jivaji Rao Scindia, 29 Jai Singh Khichi of Bajrangarh, 247 Mihirbhoja of Kanauj, 3 Indo-Sassanian, 1 Jivaji Ist, 1 Jankoji, 63 Nasir Shah, Ghias Shah, both Sultans of Malwa, and 21 modern, 3 broken, and 1 obscure coin.

Copper coins have been pouring in overwhelming numbers as they are found every year on the surface of the site at Pawaya during the rains. A local merchant has been asked to collect and sell them to this department with the hope of thereby obtaining some rare finds.

Of these a few represent punch marked coins of about the 2nd century B. C., few cast coins with obliterated Brahmi characters, 1 coin of Soter Megas of about the 1st Century A. D., 2 modern, 136 Indo-Sassanian and 90 Muhammadan coins, the rest being Naga coins.

The Muhammadan coins include one of Feroz Shah Tughlaq (1351-1388), and another which may be Muhammad bin Sam (1351-1338 A. D.) or Samshuddin Altamash (1210-1235 A. D.).

Besides these finds, one coin each of Allaudin Masud Shah (1242-1246 A. D.) and of Shah Alam II (1759-1806 A. D.) were purchased from the Lucknow Museum.

Of the Naga coins, new discoveries include some fresh types of Bhava Naga, recording his title, Adhiraja, a new type of Prabhakara, and coins of Vibhu Naga, unknown before. The name Prabhakara is also a new discovery, but it is only a correction of a reading which replaces the name Pum. On the previously known coins of this king, which were imperfectly preserved, the name had been read as Pun Naga. Better specimens which have come to light, leave no doubt, that the correct reading is Prabhakara and not Pun Naga. Good specimens of Bhava, Bhima, Brihaspati, Deva, Ganendra, Prabhakara, Skanda, Vrisha, Vasu, and Vibhu were also found.

Another coin, very similar to Naga coins is badly worn out. The legend on it is tentatively deciphered as Maharaj (Sri) Virasena (Sya). Whether this Virasena is identical with the king whose coins of a quite different variety have been found at Mathura, and Punjab is doubtful.

Eight billon coins of potin were received in exchange from the Nagpur Museum. These are part of a treasure trove from Akola, C. P. They belong to the Andhra kings of the 1st and 2nd century A. D., namely Yajna Satakarni, Pulumavi II, Siva Sri Pulumavi III, Sri Satakarni III,

and Kumbha Shatkarni, 20 coins were purchased from a person who picked them from an old site near Karera. They were found to be of Indo Sasanian and others of Adi Varaha type of Mihira Bhoja.

Of these coins 379 only were received for the coin cabinet, or kept as duplicates, but the vast majority were rejected being defaced or mutilated, or of no value (see Appendix for details). Besides these coins, a gift of 27 gold, 415 silver, and 760 copper coins were received from Sardar A Filose to whom our thanks are due. As they largely represent foreign coins, it is proposed to analyse them later.

### Archæological Museum.

*Acquisitions.*—Sixty-one terra-cottas, 6 metal images, 11 paintings, 1 stone sculpture and 379 coins were added to the collections. The terra-cottas were found in the excavations at Pawaya in 1941 and include some fine heads, with various expressions and patterns of hair dressing.

The brass images include a Seshasayi Vishnu, reclining with his head under the canopy of the serpent's hood, a unique five faced Heramba Ganesha, two Siva tandava's, one of which is exquisite, a Siva and a Kaumari.

The paintings include, a picture illustrating the worship of Vishnu and Laxmi, a seated person smoking a pipe, a portrait of Raja Chetsingh of Benares, four *harem* scenes, connected with historical personages like Prithviraj, Rai Pithora of Delhi, Maharaja Jai Chand of Kannauj, Maharaja Mansingh of Jaipur, but of doubtful authenticity and three representing Raga Hindola, advent of rain, a holi scene respectively. Two other paintings depict Krishna as a cowherd boy among milkman and cows, and as subduing Kaliya.

The stone sculpture was brought from Bhilsa though originally belonging to Besnagar. It represents the bust of a Yakshi with a mutilated nose, belonging to the Sunga period, about 2nd century B. C.

*Administration.*—In room 1, broken pieces of a stone inscription from Maser, were joined together. A few inscription stones, and some sculptures in room 2, 5, 6, 10, 11, 12, 15, 17, 18 and 19 which had slightly shaken from their base were reset with cement. Two sculptures of a Naga King and Vishnu from Pawaya were exhibited.

The excavated antiquities from Mohenjo Daro, Harappa, Ujjain, Bhilsa, and Pawaya, acquired in 1941 were classified and arranged in 5 show cases. The terra-cotta heads from Pawaya were mounted on wooden boards and exhibited. Other terra-cottas were exhibited in 2 almirahs. Another show case set on a stool was purchased for exhibiting the image of five-faced Ganesha, seven large frames were made for exhibiting enlarged photographic views of, and eighteen small ones for supporting the new copies of wall paintings on the Bagh Caves. New clips were provided for labels of inscriptions.

The pot garden was maintained in good order.

Cracked ceiling slabs were replaced in rooms 6, 12, 14 and 19 and patch repairs were done to the roofs and terrace floors. One kiosque on the western side terrace was paved. Other work included white and *doga* wash of some of the rooms, and repairing wooden doors, etc.

An iron safe was purchased in 1942 for keeping the coins. It was fitted with iron shelves and teak trays, but owing to the improvisation of a strong room, the original plan of their proper exhibition was put in abeyance.

### Publications.

An article on ancient Padmavati was contributed to the Special Number of the Jayaji Pratap on the auspicious occasion of the birth of the Royal Princess. Dr. B. C. Law was invited to write a monograph on Ujjayini, which he ably did with the aid of blocks already in stock. This was particularly appropriate as it was at the time of the Vikram Era celebrations in 1944. Two brochures, "History and the Monuments on the Gwalior Fort" and, "Man Singh's Palace" were published as well as a second edition of the Guide to the Archæological Museum, Gwalior. Proofs of the inscriptions from Gwalior State were corrected and sent to the press.

*Photographs and Drawings.*—Three hundred and four negatives, 1593 prints, and 14 enlargements were made in the period for the following purposes :—

(a) For the album submitted with the Annual Administration Report for the Samvat 1997, (b) for office record, (c) for supplying the demands of the Director-General of Archæology in India, scholars and customers, (d) for preparing blocks, (e) for exhibition at Pawaya, (f) 94 photographs were taken in connection with excavations and conservations, 14 enlargements were prepared for exhibition in the Museum, (g) 78 prints were made for the Vikram Commemoration volume and 720 photo prints for *Vikram Smriti Grantha*, Vikram exhibition, Bombay, Publicity Department, Director of Information, and for Mr. Vithal Bhai Jhaveri of Bombay.

The photographic records were arranged village-wise in a series of albums. Two catalogues were also prepared. The negatives were numbered by enamel paint.

Half tone blocks were similarly arranged village-wise with a catalogue.

### Library.

Six hundred and twenty books added, comprise publications on archæology, art, architecture, history and allied subjects out of which 356 were purchased, and the rest were received as presents, 8 in exchange from the Government of India, Provincial Governments, States and other institutions, to whom our thanks are due. See Appendix M for detailed list.

### Important Events and Miscellaneous.

*Conferences.*—The 11th session of the All-India Oriental Conference and the 5th Session of the Indian History Congress which met at Hyderabad, Deccan, in December 1941 were attended by the Director of Archæology. New contacts were made and old contacts were revived and notes were compared with scholars working in the field of archæological research. Antiquities from the Gwalior Archæological Museum comprising some

beautiful terra-cotta figures from Padmavati excavations, paintings, impressions of inscriptions and coins were sent and exhibited at the exhibition arranged in connection with the Conferences.

The Curator of the museum attended at the stall and showed visitors round. The exhibits were admired by experts assembled from all parts of the country and the terra-cottas were specially mentioned by the Director-General of Archæology in India in his lecture, as some of the best yet discovered in India.

The Director visited the archæological excavations conducted by the Hyderabad Archæological Department at Kondapur, a newly discovered Andhra site near Hyderabad Deccan, the Ajanta and Ellora caves where he observed and studied the latest methods of excavations and conservations.

(2) *Birth of the Royal Princess*.—The Archæological monuments at Gwalior were decorated and illuminated on the auspicious occasion of the birth of the Royal Princess.

Further a mention deserves to be made to the visit of Rao Bahadur K. N. Dikshit, the Director-General of Archæology in India, to our Archæological Museum at Gujarimahal, Gwalior Fort, and to some of our important excavated and conserved monuments, during a five-day's tour in Gwalior State in the month of March 1943. The monuments visited were (1) the brick temple (3rd-5th Cent. A. D.) excavated at Pawaya (ancient Padmavati), (2) the Hindu monastery and temples (10th Cent. A. D.) at Surwaya, and (3) the famous Udayeshwar Temple (11th Cent. A. D.) at Udaypur.

The Director-General of Archæology was specially invited for consultation on certain points in connection with our conservation and excavation work. In a comprehensive Inspection Note which he sent to the Home Minister, he has expressed his opinion on the work of the Archæological Department in Gwalior and has also made some suggestions which deserve the attention of our Government and also of the Archæological Department.

Important extracts from the note are quoted here :—

".....I have thus formed a comprehensive idea of the work done during the last 30 years of the existence of the Gwalior Archæological Department, which now stands unique among the States of Northern India in the extent, range and efficiency of its archæological work.....  
.....What is most essential now is to keep up the high standard of work by maintaining an ever increasing outlay on the various aspects of archæological work and selecting a highly qualified successor to the present Director and deputing him for training at least for two years both in the State and particularly all over India according to a programme agreed upon between the Director-General of Archæology in India and the Director of Archæology in Gwalior.

*Gwalior Museum*.—Perhaps the best example in India where an ancient monument has been appropriately utilised for an archæological museum can be found in Gwalior. The building has indeed lent itself marvellously for use as a museum.....Of the various schemes of arrangement of such museum one that has been adopted is classification according to the character of images, and I have suggested a further



sub-classification according to periods.....The existing congestion should certainly be relieved by providing more accommodation and by restricting exhibition to the most important pieces,..... A greater attempt at definition should be attempted in respect of sculptures which, with the existing material, can now be allocated to definite centuries instead of being labelled somewhat widely as "medieval". A guide to the museum and to antiquities of Gwalior in Hindi would go some way in educating the public of Gwalior about its ancient history. There is no reason why the common student in the Gwalior schools should not know his exceptionally rich heritage in Gwalior, which includes such historic capitals as Ujjain, Vidisa, Mandsaur, and Padmavati.....

*Excavations.*—There is quite an abundant scope for excavations in Gwalior, and the present Director has been spending the grants, which have been placed at his disposal from time to time, wisely and fruitfully. One feature of the excavated sites in Gwalior is that no pains have been spared to preserve such monuments as have been brought to light and are worth preserving. The excavated temple at Pawaya, which has yielded so much beautiful terra-cotta and brick work, has been excellently conserved.....Monuments similar to the Pawaya temple, which Mr. Garde rightly assigns to the period of the Nagas ending in the 4th century A. D., are rare in Northern India. The amount of salt, which is visible on the walls of the monument is much less as compared to similar monuments at Nalanda, not to speak of the salt laden soil of Mohenjodaro and Harappa .....A certain amount of salt is inevitably absorbed from the underlying soil and makes its appearance after the monument dries up at the end of the rainy season, and for this no satisfactory remedy has yet been discovered.....

*Conservation.*—The wealth of architectural monuments in Gwalior can compare favourably with any similar tract of country in northern India, and the continuous programme of conservation on the most satisfactory lines has indeed established a high record unbeaten elsewhere. A typical instance of the careful methods followed is the beautiful temple at Udaypur, where the architectural beauty has been enhanced and in no way mitigated by the measures of conservation undertaken by the Archaeological Department.....The work done at Surwaya, where a Hindu monastery with a group of temples has been rescued from the debris inside a fort of the Muhammadan period, is equally impressive".

In 1944, there were various activities in connection with the Vikrama (Era) Bi Millennium Celebrations proposed to be celebrated at Ujjain on a grand scale. Throughout the year, Mr. Garde was the Joint Secretary of the General Committee of the celebrations and also held charge of the Secretary for some time. He served either as the Convenor or a member on several sub-committees appointed in connection with the celebrations.

He visited Ujjain thrice for the work of the celebrations, twice for attending meetings of the Central Committee of some of the Sub-Committees, and once for inspecting the remains of an old temple unearthed in the excavations of the foundations of the Kalika temple situated at Garh which is the site of ancient Ujjayini. Drawings for the proposed reconstruction of the Kalika temple according to ancient designs were prepared under his guidance.

Under orders of the Chairman of the Central Committee he visited Bombay in order to discuss certain matters with the President and members of the Vikrama Celebrations Committee of Bombay, and to report on the same. Under orders of the same authority he visited Poona twice for negotiating with the Bhandarkar Oriental Research Institute, about the publication of the Proposed Vikram Commemoration Volume. He also visited Lucknow to interview Dr. R. K. Mukerji in connection with the work of the English Commemoration Volume.

He corresponded with the Central Committee, and the President of the All-India Oriental Conference about the proposal for holding a special session of the Conference, at Ujjain during the Celebrations.

At the sessions of the Indian History Congress and of the All-India Oriental Conference which were held in December 1944, at the Aligarh Muslim University and at Benares Hindu University respectively, he met scholars from various parts of India, and did publicity and canvassing work among them about the Ujjain celebrations in general, and about the proposed Exhibition in particular.

At Benares he was elected President of the Archaeological Section of the next session of the All-India Oriental Conference to be held in 1945 and was also elected as one of the two vice Presidents of the newly established Museums Association of India.

In consultation with a few prominent scholars he prepared a tentative draft of the inscription intended to be engraved on the *Vikrama Kirti Stambha* (Vikram Memorial Pillar) proposed to be erected at Ujjain.

During a visit to Bhilsa he discussed with the Subah of Bhilsa and also some prominent citizens of Bhilsa, the desirability of forming a Committee or association of influential persons (official and non-official) for the acquisition and preservation of valuable antiquities which are unearthed from time to time in private properties at Bhilsa which is a very ancient site. Most of the persons consulted including the Subah seemed to favour the formation of such an association.

# APPENDIX A

## List of movable antiquities found in the Excavations of the Tila site at Pawaya in the year 1941-42, Samvat 1998.

Serial No.	Register No.	Description of object.	Dimensions.	Remarks.
<b>STONE OBJECTS.</b>				
<b>(Figural).</b>				
1	1	Foot of a human figure .. ..	7" × 3" × 2½".	
2	2	A chip of a figure of Nrisimha (?) showing conventional mane of lion on neck.	10" × 7" × 1½" ..	Photo No. 100.
3	3	Another chip of the same ..	6" × 5" × 2".	
4	4	Head and trunk of an elephant's figure, in two pieces.	(a) 6" × 5" × 4". (b) 10" × 6½" × 6"	
5	5	Fragment of a human figurine showing head with dressed hair and part of chest.	4½" × 3½" × 1".	
6	6	Fragment of a human figurine showing front of waist wearing beaded girdle, and thighs crossed.	5½" × 4" × 2".	
7	7	Head of a human figurine ..	3½" × 2½" × 2"	
8	8	Fragment of a human figure arm with armlet and elbow.	5½" × 3½" × 3".	
9	9	Fragment of torso of a warrior showing bands of dress crossing on chest, and an arrow case behind right shoulder.	5" × 3½" × 2"	
10	11	Head of a human figurine with dressed hair and ear-ring on left ear.	2½" × 2" × 2".	
11	12	Fragment of a human figurine waist and a hand.	3½" × 7" × 2".	
12	13	Fragment of a female figurine playing on two Vridargas.	3½" × 4" × 2"	
13	15	Fragment of a hand (of Vishnu) holding Sudarshana wheel.	4½" × 3" × 2".	
14	16	Fragment of a human figurine—head with dressed hair.	4" × 3½" × 2".	
15	18	Fragment of a human figurine—hands folded on chest.	2½" × 4" × 1½".	
16	19	Fragment of a woman's figurine wearing a girdle, a necklace, and an ear-ring on left ear.	5" × 3" × 3".	
17	20	Torso of a human figurine (a garland bearer) holding a garland in both hands.	4" × 4" × 2".	

Serial No.	Register No.	Description of object.	Dimensions.	Remarks.
18	23	Head of a human figurine with dressed hair.	5" × 5" × 3½".	
19	26	A Chip of human figurine ..	3½" × 3" × 1".	
20	27	Fragment of a human figure left shoulder and arm.	5" × 3½" × 1½".	
21	38	Fragment of a human figurine (?) ..	5' × 4" × 1'. ..	Photo No. 105.
22	46	Right lower corner of a plaque (reddish stone) bearing the figure of goddess Mahishamardini—the surviving fragment shows the buffalo.	2½" × 3" × ½". ..	Photo No. 98.
23	57	Fragment of a human figure crown of head, right ear and left eye.	5" × 7" × 5". ..	Photo No. 85.
24	60	Fragment of a sculpture—a fabulous winged lion in a niche with foot of an elephant above.	9½" × 9" × 3¾'. ..	Photo No. 99.
25	61	Fragment—the left portion of the image of Kartikeya already brought to the Museum one of the six heads, six left hands and attendant figures.	13½" × 13" × 5" ..	Photo No. 82.
26	73	Fragment of a large figure showing hoods of a serpent with some unidentified object upon it.	11" × 19" × 10" ..	Photo No. 101.
27	74	Fragment of figure showing a fold of cloth and a flower over it.	5½" × 4" × 3" ..	Photo No. 105.
28	83	Fragment of a figure sculpture—chip of a hand.	5" × 3½" × 2" ..	Photo No. 89.
29	84	Fragment of a figure .. ..	5½" × 4" × 3" ..	Photo No. 105.
30	86	Fragment of a figure folded leg (right).	6" × 4" × 3' ..	Photo No. 91.
31	87	Fragment of a figure (?) .. ..	8" × 6" × 5' ..	Photo No. 105.
32	90	Fragment of a figure folded leg (left) ..	6" × 5½" × 3" ..	Photo No. 91.
33	92	Upper half of a standing woman's figurine (Chowri bearer?).	7" × 4" × 2" ..	Photo No. 83.
34	93	Fragment of a figurine of a woman showing girdled waist and thigh.	3" × 3" × 2" ..	Photo No. 90.
35	95	Fragment of a woman's figurine—girdled waist.	5" × 4" × 2" ..	Photo No. 90.
36	96	Fragment of a torso of woman's figure left hand, breast and waist.	4" × 3" × 1½" ..	Photo No. 86.
37	97	Fragment of a human figurine—right foot on pedestal.	6" × 2" × 2½" ..	Photo No. 92.
38	98	Fragment of a figure of Nrisimha — showing lions' mane on neck (?).	4½" × 4" × 1" ..	Photo No. 100.

Serial No.	Register No.	Description of object.	Dimensions.		Remarks.
39	99	Fragment of a figure sculpture—a woman's wrist wearing numerous bangles.	4"×3"×2"	..	Photo No. 89.
40	103	Fragment of a human figurine—thigh and knee.	6"×5"×2½"	..	Photo No. 91.
41	104	Fragment of a figure, showing an ornament.	6"×4"×2"	..	Photo No. 105.
42	105	Torso of a male human figure—right hand raised up, rosary in left hand and a band across chest.	7"×10"×7"	..	Photo No. 87.
43	111	Head of Buddha or a Jaina Tirthamkara.	6"×4½"×4½"	..	Photo No. 114/128.
44	112	Small head with curly hair, and Ushnisha mark on forehead.	3"×1½"×2½"	..	Photo No. 114/128.
45	113	Fragment of plaque of slate stone—figure of a goddess right hand raised up.	3¼"×2¼"×½"	..	Photo No. 116/129.
46	115	Busts—a pair of human figurines in red stone.	2½"×2½"×1½"	..	Photo No. 116/129.
<b>ARCHITECTURAL.</b>					
47	10	A plain border of a panel (?) ..	8¼"×3"×2"	..	Photo No. 107.
48	14	Fragment of a flower .. ..	4"×3"×1"	..	Photo No. 104.
49	17	A chip of carved stone with a floral design.	5½"×4"×¾"	..	Photo No. 104.
50	21	A carved fragment—a design ..	3½"×3½"×2"	..	Photo No. 104.
51	24	A carved piece—a rectangular design.	4"×4½"×1"	..	Photo No. 107.
52	28	A carved fragment with foliage design.	3½"×1¾"×¾"	..	Photo No. 102.
53	29	A carved fragment with flower and other designs.	4"×1½"×1"	..	Photo No. 104.
54	30	A carved fragment .. ..	4½"3½"×2"	..	Photo No. 108.
55	31	A carved fragment .. ..	6½"×3½"×2½"	..	Photo No. 104.
56	32	A carved fragment .. ..	..	..	..
57	33	A carved fragment .. ..	5"×4"×2"	..	Photo No. 108.
58	34	Fragment of a lotus flower (in relief) ..	8"×7"×2"	..	Photo No. 103.
59	35	A carved fragment with a fluted design.	10½"×12"×3"	..	Photo No. 105.
60	36	A carved fragment .. ..	5½"×4"×2"	..	Photo No. 107.
61	37	A flat fragment with floral design carved on it.	7½"×4½"×1¼"	..	Photo No. 102.
62	58	A carved fragment with a foliage band.	12"×6"×3"	..	Photo No. 103.

Serial No.	Register No.	Description of object.	Dimensions	Remarks.
63	59	Piece of a carved round column surrounded with spiral lines.	$5\frac{1}{2}'' \times 4\frac{1}{2}'' \times 4\frac{1}{2}''$ ..	Photo No. 106.
64	85	A carved fragment with a floral ornamental band.	$6\frac{1}{2}'' \times 3'' \times 1\frac{1}{2}''$ ..	Photo No. 102.
65	88	A fragment with a lotus flower carved on both sides.	$10'' \times 5\frac{1}{2}'' \times 4''$ ..	Photo No. 103.
66	89	Fragment of a carving .. ..	$5\frac{1}{2}'' \times 4\frac{1}{2}'' \times 2\frac{1}{2}''$ ..	Photo No. 108.
67	91	Fragment of a carving .. ..	$6'' \times 3\frac{1}{2}'' \times 2''$ ..	Photo No. 108.
68	94	Fragment of a carving .. ..	$6\frac{1}{2}'' \times 3\frac{1}{2}'' \times 2''$ ..	Photo No. 103.
69	100	Fragment of a carving .. ..	$4'' \times 3\frac{1}{2}'' \times 1\frac{3}{4}''$ ..	Photo No. 104.
70	101	Fragment of a carving with flower ..	$3\frac{1}{4}'' \times 3'' \times 1\frac{1}{2}''$ ..	Photo No. 102.
71	102	Fragment of a carving .. ..	$5\frac{1}{2}'' \times 3'' \times 1\frac{1}{2}''$ ..	Photo No. 107.
71A	114	A leaf (?) in stone .. ..	$11'' \times 7'' \times 1\frac{3}{4}''$ ..	Photo No. 121.
<b>TERRA COTTA OBJECTS.</b>				
<b>Figures.</b>				
<i>Heads.</i>				
72	48	Head of a human figurine .. ..	$2'' \times 1\frac{1}{2}'' \times 2''$ ..	Photo No. 67.
73	49	Head of a human figurine wearing a wig of hair.	$3'' \times 2\frac{1}{2}'' \times 2''$ ..	Photo No. 67.
74	50	Head of a human figure .. ..	$3\frac{1}{2}'' \times 2'' \times 2\frac{1}{2}''$ ..	Photo No. 68.
75	54	Cracked head of a human figure with hair combed back.	$2\frac{1}{2}'' \times 2\frac{3}{4}'' \times 3''$ ..	Photo No. 67.
76	56	Human head .. ..	$3'' \times 2\frac{1}{2}'' \times 2''$ ..	Photo No. 68.
77	77	Fragment of a human head, showing matted hair.	$3'' \times 3'' \times 2\frac{1}{2}''$ ..	Photo No. 69.
<i>Torsos.</i>				
78	25	Fragment of a human torso wearing an armlet and necklace.	$5'' \times 6'' \times 3\frac{1}{2}''$ ..	Photo No. 70.
79	43	Torso of a male human figurine ..	$6'' \times 4\frac{1}{2}'' \times 2\frac{1}{2}''$ ..	Photo No. 70.
80	51	Fragment of a human torso showing left hand carrying a small bag hanging behind shoulder.	$5'' \times 3\frac{1}{2}'' \times 2\frac{1}{2}''$ ..	Photo No. 70.
81	69	Fragment of a human figurine (?) ..	$2\frac{1}{2}'' \times 2'' \times 1\frac{1}{2}''$ ..	Photo No. 80.
82	75	Fragment of a human bust - right shoulder.	$3\frac{1}{2}'' \times 4\frac{1}{4}'' \times 2''$ ..	Photo No. 70.
<i>Limbs.</i>				
83	41	Foot of a human figurine .. ..	$3\frac{1}{4}'' \times 3\frac{1}{4}'' \times 2''$ ..	Photo No. 71.

Serial No.	Register No.	Description of object.	Dimensions.	Remarks.
84	42	Folded leg of a human figurine ..	4" × 3" × 2" ..	Photo No. 71
85	47	Fragment showing two right arms wearing armlets—part of a four armed divine figure.	4" × 4" × 2½" ..	Photo No. 71.
86	80	Piece of a (dark) figurine ..	3½" × 2" × 1" ..	Photo No. 80.
87	108	Fragment of a human figurine—a hand.	3½" × 2" × 2" ..	Photo No. 8.
<b>Animals, birds, etc.</b>				
88	44	A figure of bull—neck broken off ..	4½" × 4" × 2" ..	Photo No. 72.
89	52	Head of a hare (?) .. ..	2¼" × 2" × 2" ..	Photo No. 72.
90	53	Fragment of a figurine of elephant leg, and tail on hip.	4½" × 2¼" × 2½" ..	Photo No. 72.
91	55	Fragment of a bird's figurine—front and left wing.	3½" × 3½" × 1½" ..	Photo No. 72.
92	109	Torso of a pigeon or parrot ..	7" × 3½" × 2¾" ..	Photo No. 72.
<b>Decorative.</b>				
93	22	A flower .. ..	3½" × 4" × 2" ..	Photo No. 79.
<b>Miscellaneous.</b>				
94	107	A cleaning brush .. ..	2½" × 3" × ¾" ..	Photo No. 79.
<b>Bricks.</b>				
<i>(a) Plain.</i>				
95	71	An almost entire brick (broken only at a corner) with cross-wise finger marks.	18" × 9" × 3" ..	Photo No. 77.
96	81	Piece of a brick with deep finger prints	12½" × 9½" × 3" ..	Photo No. 77.
97	110	Piece of a very thick plain brick ..	15" × 10½" × 4" ..	Photo No. 78.
<i>(b) Decorative.</i>				
98	39	Fragment of a decorative brick with an unidentified design.	6½" × 6½" × 3" ..	Photo No. 80.
99	40	A piece of decorative brick with leaf ornament.	4½" × 4" × 2½" ..	
100	45	A piece of decorative brick with leaf ornament.	4" × 3½" × 2" ..	Photo No. 75.
101	62	A small piece of decorative brick with foliage design (?).	3" × 3" × 2" ..	Photo No. 79.
102	66	Piece of a decorative brick with foliage ornament.	3" × 3" × 2½" ..	Photo No. 75.

Serial No.	Register No.	Description of object.	Dimensions.	Remarks.
103	72	Piece of a brick with a design	$8\frac{1}{2}'' \times 8\frac{1}{2}'' \times 3'$	.. Photo No. 78.
104	76	A piece of a decorative brick with leaf ornament.	$7\frac{1}{4}'' \times 4' \times 2\frac{1}{4}''$	.. Photo No. 75.
105	78	Piece of an ornamental corner brick with leaf design.	$7\frac{1}{2}'' \times 5\frac{1}{2}'' \times 2\frac{1}{4}''$	.. Photo No. 75.
106	82	Fragment of a brick with a crude flower design drawn on it.	$9\frac{1}{2}'' \times 9 \times 3'$	.. Photo No. 78.
107	121	Piece of a decorative brick ..	$3' \times 2\frac{1}{2}'' \times 2\frac{1}{2}''$	.. Photo No. 75.
<b>Inscribed.</b>				
108	106	Piece of an inscribed brick with letters in Gupta characters (Go)Vinda (deva).	$6 \times 6 \times 3\frac{1}{4}''$	.. Photo No. 76.
<b>Pottery.</b>				
109	63	Rim of a vessel ..	$2\frac{1}{2}'' \times 3'' \times \frac{1}{2}''$	.. Photo No. 74.
110	64	Lower portion of a lamp ..	$4'' \times 3'' \times 2'$	.. Photo No. 74.
111	65	Lower portion of a saucer ..	$5'' \times 4'' \times 1\frac{3}{4}''$	.. Photo No. 74.
112	67	Fragment of a pot (bottom ?) ..	$3\frac{1}{2}'' \times 3\frac{1}{2}'' \times 1''$	.. Photo No. 74.
113	68	Bottom of a saucer ..	$3\frac{1}{2}'' \times 3\frac{1}{2}'' \times 1''$	.. Photo No. 74.
114	70	Bottom of a large saucer ..	$7\frac{1}{2}'' \times 6'' \times 4''$	.. Photo No. 74.
115	116	Rim of a vessel with a patch of blue enamel coating.	$3'' \times 2\frac{1}{2}'' \times \frac{3}{4}''$	.. Photo No. 73.
116	117	A piece of pottery with a hole at bottom.	$3'' \times 3'' \times 1\frac{1}{2}''$	.. Photo No. 73.
117	118	Lid of a vessel ..	$4'' \times 3'' \times 1\frac{1}{2}''$	.. Photo No. 73.
118	119	Fragment of a polished earthen pot ..	$5\frac{1}{2}'' \times 3'' \times \frac{1}{2}''$	.. Photo No. 73.
119	120	A piece of pottery ..	$3'' \times 3'' \times \frac{1}{4}''$	.. Photo No. 73
<b>Shell Objects.</b>				
120	122	Eight pieces of plain shell bangles ..	..	Photo No. 81.
121	123	Eight pieces of carved shell bangles.	..	Photo No. 81.
122	124	Fragment of a shell ear-ring ..	..	Photo No. 81.
123	125	Piece of a highly polished plate of shell or more probably flint.	..	Photo No. 81.
124	126	Four pieces of unidentified objects ..	..	..
125	127	A rectangular and perforated bead ..	..	Photo No. 81.
<b>Metal Objects.</b>				
126	79	An iron spear head ..	..	.



# APPENDIX B.

## List of coins examined, 1941-42.

Serial No.	King	Date	Mint or type.	Metal.	Nos. of coins.	Remarks.
<b>I. Received as Treasure-Trove.</b>						
<i>(a) From village Bhamavadi, Paragana Chanchoda,—</i>						
1	Jayaji Rao Scindia A. H. 1259-1304. A. D. 1843-86.	..	..	Silver.	11	Returned.
<i>(b) From village Patwar,—</i>						
2	Shah Jahan ..	A. H. 1037-68. A. D. 1628-58.	..	"	3	"
3	Aurangzeb A. H. 1068-1118 A. D. 1658-1707.	A. H. 1076 19	Golkonda ..	"	1	Acquired.
4	Do. ..	" 1096 28	Surat ..	"	1	"
5	Do. ..	" 1105 37	Do. ..	"	1	"
6	Do. ..	" 1108 40	Do. ..	"	1	"

7	Do.	..	..	..	A. H. 1109	Bareilly	..	..	..	1	..	Returned.
8	Do.	..	..	..	42 1111 4	Surat	..	..	..	1	..	
9	Do.	..	..	..	R. Y. --- 8	Do.	..	..	..	2	..	
10	Do.	..	..	..	A. H. 1084?		..	..	..	1	..	
11	Do.	..	..	..	" 1094	Surat	..	..	..	1	..	
12	Do.	..	..	..	" 1112 46		..	..	..	1	..	
13	Do.	..	..	..	..	Khambayat	..	..	..	1	..	
14	Do.	..	..	..	..		..	..	..	4	..	
15	(c) From village Silavati. Jayaji Rao Scindia	..	..	..	..		..	..	..	66	..	
16	Daulat Rao Scindia A. H. 1209-40 A. D. 1794-1824	..	..	..	..		..	..	..	1	..	
17	(f) From village Basoda. Aurangzeb	..	..	..	..		..	..	..	1	..	
18	Muhammad Shah A. H. 1131-61 A. D. 1719-48.	..	..	..	A. H. 1114-	Arcot	..	..	..	1	..	Retained.
19	Shah Alam II of different dates. A. H. 1173 1221.	..	..	..	..	Maharlagar	..	..	..	9	..	{ 2 retained. 7 returned.

Serial No.	King.	Date.	Mint or type.	Metal.	Nos. of coins.	Remarks.
20	Shah Alam II	..	Darulfath Ujjain	Silver	30	7 Returned
21	Do.	..	Do.	"	7	"
22	Do.	..	Do.	"	80	"
	(e) From village Kasaf—					
23	Aurangzeb	A. H. 1103 35	Etawah	"	1	Acquired.
24	Do.	" 1104 36	Do.	"	1	"
25	Do.	" 1106 38	Do.	"	1	"
26	Muhammad Shah	" 113— 9	Gwalior	"	1	Returned.
27	Do.	" 1141 10	Do.	"	1	Acquired.
28	Do.	" 11— 11	Do.	"	1	Returned.
29	Do.	" 1142 (3) ? 13 1144	Do.	"	1	Acquired.
30	Do.	" — 14	Do.	"	1	"

31	Do.	..	..	..	..	..	..	..	..	1	"	"
32	Do.	..	..	..	..	..	..	..	..	2	"	"
33	Do.	..	..	..	..	Do.	..	..	..	1	Acquired.	Acquired.
34	Do.	..	..	..	..	Do.	..	..	..	2	"	"
35	Do.	..	..	..	..	Do.	..	..	..	31	"	"
36	Do.	..	..	..	..	Do.	..	..	..	3	Returned.	Returned.
37	Do.	..	..	..	..	Do.	..	..	..	1	Acquired.	Acquired.
38	Do.	..	..	..	..	Do.	..	..	..	2	Returned.	Returned.
39	Ahmad Shah A. H. 1161-67 A. D. 1748-54.	..	..	..	..	Do.	..	..	..	8	"	"
40	Do.	..	..	..	..	Balwant Nagar	..	..	..	2	"	"
41	Alamgir II A. H. 1167-73 A. D. 1754-59	..	..	..	..	Gwalior	..	..	..	1	Acquired.	Acquired.

Serial No.	King.	Date.	Mint or type.			Metal	Nos of coins.	Remarks.
42	Do.	A. H. 1170 — 3	..	..	Gwalior ..	..	2	Acquired.
43	Do.	" 1171 — 5	..	..	Do. ..	..	2	"
44	Do.	R. Y. 4, 5, 6, etc.	..	..	Balwant Nagar	..	6	Returned.
45	Do.	A. H. -68 — 2	..	..	..	..	1	Acquired.
46	Do.	..	..	..	Gwalior ..	..	2	Returned.
47	Do.	" 1164 — 3	..	..	Balwant Nagar	..	1	Acquired.
48	Do.	R. Y. — 3	..	..	Gwalior ..	..	2	Returned.
49	Do.	1169 — 1	..	..	Balwant Nagar	..	1	Acquired.
50	Do.	A. H. — 1	..	..	Gwalior ..	..	2	"
51	Do.	" 1170 — 4	..	..	..	..	3	Returned.
52	Do.	-171 — 5	..	..	Gwalior ..	..	3	2 acquired. 1 duplicate.
		1172 — 6	..	..	Gwalior ..	..		

53	Alamgir II	..	..	..	A. II. (11)72 — 6	Balwant Nagar	..	..	..	3	{	2 Acquired. 1 Duplicate.
54	Do.	..	..	..	— 4	Gwalior	..	..	..	15		Returned.
55	(f) From Ujjain.				..	Shamsuddin Altamsh A. II. 607-33.	..	..	Gold.	3	{	1 Acquired. 2 Returned.
	A. D. 1210-35.											
56	Alauddin Masud Shah A. II. 639-44.	..	..	..			..	..	..	2	{	1 Acquired. 1 Returned.
	A. D. 1241-46.											
57	Muizuddin Bahram Shah H. 637-39.	..	..	..			..	..	..	2		..
	A. D. 1239-41.											
58	Nasiruddin Masud Shah A. II. 644-64	..	..	..			..	..	..	17	{	1 Acquired. 16 Returned.
	A. D. 1246-65											
	(g) From Jhila.											
59	Jayasingh Khichi of Bajrangarh A. D. 1798-1818.	..	..	..	..		..	..	Silver.	29		Returned.
60	Mod rn	..	..	..	..		..	..	..	11		..
	II. Received in exchange.											
	Andhra.											
61	Yajna Satakarni Circa 1st century A. D. ..	..	..	..	..	Satavahana	..	..	Potin.	2		Acquired.

Serial No.	King.	Date.		Mint or type.	Metal.	Nos. of coins.	Remarks.
32	Pulumavi II .. ..	..	Satavahana..	..	Potin.	1	Acquired.
33	Siva Sri Pulumavi III Circa 2nd century A. D.	..	Do.	..	"	1	"
34	Sri Satakarni III .. ..	..	Do.	..	"	2	"
35	Kumbha Satakarni .. ..	..	Do.	..	"	2	"
<b>III. Purchased from a dealer.</b>							
36	Punch marked .. ..	..		..	Silver.	8	Acquired.
37	Indo-sassanian or Gadhaiya or Mihirabhoja of Kanauj.	..	Adivaraha ..	..	Bullion.	20	Duplicates.
<b>IV. Purchased from Pawaya.</b>							
38	Punch marked .. ..	..		..	Copper.	4	Acquired.
39	Sotermeegas (Indo-Greek Circa 1st century A. D.	..	Ref. B M. C. Pl. XXIV/5	..	"	1	"
70	Cast, Circa 1 century A. D. ..	..	Leg. (Ha) Rajas (na) tas and plain	..	"	1	"
71	Do.	..	Obverse.—Tree, <i>nilas</i> . Reverse.—Plain.	..	"	1	"
72	Do.	..	Obverse.—A tree, indistinct letters. Reverse.—Plain.	..	"	1	"
73	Do.	..	Obverse.—Tree in railing. Reverse.—Indistinct symbols.	..	"	1	"
74	Do.	..	Obverse.—Symbol and animal. Reverse.—Plain	..	"	1	"
75	Do.	..	Obverse.—Tree in railing. Reverse.—Avanti symbol and animal.	..	"	2	"

76	Do.	..	Do.	..	3	"
77	Do.	..	<i>Obverse</i> .—Tree in railing. <i>Reverse</i> .—Plain ..	..	2	"
78	Bhava Naga Circa 3rd, 4th cent. A. D.	..	Trisula .. ..	..	22	" 9 13 Duplicates.
79	Do.	..	<i>Obverse</i> .—Bull to r. <i>Reverse</i> .—Trisula and legend.	..	23	Acquired.
80	Do.	..	Do.	..	95	Duplicates.
81	Do.	..	<i>Obverse</i> .—Bull to l. <i>Reverse</i> .—Trisula and legend.	..	22	Acquired.
82	Bhima, Circa 3rd, 4th century A. D.	..	Peacock .. ..	..	25	6 Acquired. 19 Duplicates.
83	Brihaspati, Circa 3rd, 4th century A. D. ...	..	Bull to r and legend .. ..	..	44	33 Acquired. 11 Duplicates.
84	Do.	..	Bull to l and legend .. ..	..	25	5 Acquired. 20 Duplicates.
85	Deva, Circa 3rd, 4th century A. D.	..	Wheel .. ..	..	61	8 Acquired. 53 Duplicates.
86	Ganendra or Ganapati ..	..	Bull l .. ..	..	735	15 Acquired. 720 Duplicates.
87	Prabhakara ..	..	Bull r .. ..	..	17	11 Acquired. 6 Duplicate.
88	Do.	..	Bull to l .. ..	..	14	3 Acquired. 11 Duplicates.
89	Do.	..	Lion to r .. ..	..	2	Acquired.
90	Do.	..	Lion to l .. ..	..	43	5 Acquired. 38 Duplicates.
91	Skanda Naga ..	..	Peacock to r .. ..	..	7	Acquired.



Serial No.	King.	Date.	Mint or type.		Metal.	Nos. of coins.	Remarks.
92	Skanda Naga	..	Peacock	..	Copper	36 {	4 Acquired. 32 Duplicate.
93	Do.	..	Bull to r	..	"	26 {	21 Duplicates. 5 Acquired.
94	Do.	"	Bull 1	..	"	1	"
95	Vasu Naga	..	Peacock	..	"	18 {	5 13 Duplicates.
96	Vibhu Naga	..	Bull to 1 and goad	..	"	115 {	33 Acquired. 82 Duplicate.
97	Virasena (?)	..	Do.	..	"	1	Acquired.
98	Vrisha (?)	..	Bull front	..	"	1	"
99	New Type (unidentified) Trisula and Parashu.	..	Trisula and Parashu	..	"	1	"
100	Mediaeval Rajput (?)	..	Defaced animal	..	"	2	"
101	Unidentified	..	Bull to 1	..	"	5	Acquired.
102	Naga coins	..	Do.	..	"	3,317	Rejected.
			Coins examined, Total		..	5,076	
103	Bhava Naga	..	Bull to r; legend and <i>Trisula</i>	..	Copper	2	Purchased.
104	Do.	..	Do.	..	"	2	"
105	Do.	..	Bull to 1; legend and <i>trisula</i>	..	"	1	"
106	Do.	..	Do.	..	"	1	"

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07	Do.	..	..	..	<i>Trisula</i> ; Leg. <i>Adharaja</i> Sri Bhava ..	..	..	2	..	..
08	Do.	..	..	..	Do.	..	..	6	..	..
09	Do.	..	..	..	<i>Trisula</i> ; Leg. Maharaja Bhava Na	..	..	2	..	..
10	Do.	..	..	..	Do.	..	..	4	..	..
11	Do.	..	..	..	Circle within dots; legend	..	..	2	..	..
12	Bhima Naga	..	..	..	Peacock and legend	..	..	1	..	..
13	Do.	..	..	..	Do.	..	..	3	..	..
14	Brihaspati Naga	..	..	..	Bull to r; legend	..	..	13	..	..
15	Do.	..	..	..	Bull to l legend	..	..	2	..	..
116	Do.	..	..	..	Do.	..	..	5	..	..
117	Do.	..	..	..	Do.	..	..	6	..	..
118	Do.	..	..	..	<i>Trisula</i> with <i>Parasu</i> and legend	..	..	4	..	..
119	Deva Naga	..	..	..	Wheel and legend	..	..	1	..	..
120	Do.	..	..	..	Do.	..	..	19	..	..
121	Ganendra Naga	..	..	..	Bull to l; Ganendra	..	..	17	..	..
122	Do.	..	..	..	Do.	..	..	75	..	..
123	Prabhakar Naga	..	..	..	Bull to r; legend	..	..	1	..	..
124	Do.	..	..	..	Lion to l; legend	..	..	3	..	..
125	Skanda Naga	..	..	..	Bull to r; legend	..	..	2	..	..
126	Do.	..	..	..	Peacock to l, legend	..	..	12	..	..
127	Vibhu Naga	..	..	..	Bull to l, legend	..	..	4	..	..

Serial No.	King.	Date.	Bull, front; legend	Mint or type	Metal.	Nos. of coins.	Remarks.
128	Vrishha Naga .. ..	..	..	..	Copper	1	Purchase
129	Sikandar Shah Lodi .. ..	..	..	..	"	1	"
130	Muhammad bin Sam or Shamsuddin Altamash.	..	..	..	"	2	"
131	Sultans of Delhi .. ..	..	..	..	"	47	Purchased and undecipherable.
132	Ganendra Naga .. ..	..	..	..	"	264	Purchased.
133	Do. .. ..	..	..	..	"	845	Purchased, defaced and rejected.
<b>Received as Treasure-Trove.</b>							
<i>(a) From village Karaiya (District Shivpuri.)</i>							
134	Indo-Sassanian .. ..	Circa 9th Century A. D.	..	..	Silver.	3	Acquired.
135	Mihirabhoja of Kanauj .. ..	..	Adivaraha type	..	"	3	"
136	Do. .. ..	..	Do.	..	"	17	Duplicates.
137	Do. .. ..	..	Do.	..	"	227	Returned.
138	Mihirbhoja, 3 pieces .. ..	..	Do.	..	"	3	"
<i>(b) From Bhilsa.</i>							
139	Akbar .. ..	R. Y. 35.	Aban ..	..	"	1	Acquired.
140	Do. .. ..	A. H. 989.	..	..	"	1	"

141	Do.	..	..	A. H. 991.	..	..	..	..	1	..	..	..
142	Do.	..	..	A. H. 1000. Ilahi 5.	..	..	..	..	1	..	..	..
143	Do.	..	..	A. H. 1000. Ilahi 7?	..	..	..	..	1	..	..	..
144	Do.	..	..	..	..	..	..	..	2	Returned.	..	..
145	Nooruddin Jahangir	..	..	A. H. 1027	..	..	..	..	1	Acquired.	..	..
				13								
146	Sultan of Delhi, Unidentified	..	..	..	..	..	..	..	1	Returned.	..	..
	<i>Purchased.</i>											
147	Govindachandradeva of Kanauj	..	..	1104-55 A. D.	..	..	..	..	1	Acquired.	..	..
148	Sikandar Lodi	..	..	..	..	..	..	..	1	Copper.	..	..
149	Alauddin Masud Shah	..	..	..	..	..	..	..	1	Billon.	..	..
150	Shah Alam II	..	..	R. Y. 39.	..	..	..	..	1	Silver.	..	..
	<i>Treasure-trove from Lahar, District Bhind.</i>											
151	Nana-shahi	..	..	..	..	..	..	..	21	Silver.	Returned.	..
152	Jankuji Rao Scindia	..	..	..	..	..	..	..	1	..	Duplicate.	..
153	Jivaji Rao I Scindia	..	..	..	..	..	..	..	1	..	..	..
	<i>Purchased at Pawaya.</i>											
154	Punch marked	..	..	..	..	..	..	..	4	Copper.	Acquired.	..

Ser. No.	King.	Date.	Mint or type.	Metal.	Nos. of coins.	Remarks.
155	Ca-t ..	..	Bull and Avanti symbol Tree in railing, etc.	..	2	Acquired.
156	Bhava Naga ..	..	Bull to r ..	..	2	"
157	Do. ..	..	Do. ..	..	12	Duplicates.
158	Do. ..	..	Bull to l ..	..	2	Acquired.
159	Do. ..	..	Do. ..	..	17	Duplicates.
160	Do. ..	..	Trisula ..	..	2	Acquired.
161	Do. ..	..	Do. ..	..	15	Duplicates.
162	Bhima Naga ..	..	Peacock l ..	..	2	Acquired.
163	Do. ..	..	Do. ..	..	6	Duplicates.
164	Brihaspati Naga ..	..	Bull to r ..	..	2	Acquired.
165	Do. ..	..	Do. ..	..	10	Duplicates.
166	Do. ..	..	Bull to l ..	..	5	"
167	Do. ..	..	Do. ..	..	1	Acquired.
168	Do. ..	..	Trisula and Parasu	..	1	"
169	Deva Naga ..	..	Wheel ..	..	2	"
170	Do. ..	..	Do. ..	..	19	Duplicates.
171	Gandhara Naga ..	..	Bull to l ..	..	4	Acquired.
172	Do. ..	..	Do. ..	..	452	Duplicates.

173	Prabhakara Naga...	..	..	..	Do.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..</
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Serial No.	King.	Date.		Mint or type.	Metal.	Nos. of coins.	Remarks.
192	Akbar	R. Y. Mihr 4	..	Ahemdabad	Silver	1	Acquired.
193	Do.	R. Y. 18.	..	Jaunpur ..	"	1	Duplicate.
194	Do.	R. Y. Aban 28	..	Ahemdabad	"	1	Acquired.
195	Do.	A. H. 992	..	..	"	1	Duplicate.
196	Do.	A. H. 995	..	..	"	1	"
197	Do.	A. H. —42	..	..	"	1	"
198	Do.	R. Y. Mihr 45	..	Tattah	"	1	Acquired.
199	Do.	..	..	Tattah ..	"	1	Duplicate.
200	Jahangir	R. Y. 3	..	Qandahar	"	1	Acquired.
201	Do.	R. Y. 6	..	Lahore ..	"	1	"
202	Do.	A. H. 1022/13	..	Agra ..	"	1	"
203	Do.	A. H. 1025	..	..	"	1	Duplicate.
204	Do.	..	..	Qandahar ..	"	1	Acquired.
205	Do.	A. H. 10 26-1027/14	..	..	"	1	Duplicate.
206	Do.	A. H. 1027	..	Ahemdabad	"	1	Acquired.
207	Do.	..	..	Agra 1028/13 Isfandurmuz	"	1	"
208	Do.	A. H. 1031/21	..	Tattah	"	1	"
209	Do.	" 1032	..	Lahore	"	1	"
210	Do.	" 1035/24	..	Agra	"	1	"

211	Do.	..	..	R, Y. Mahr 23	Qandahar	..	..	..	1
212	Shah Iahan	..	..	" 2 Isfandarmuz	Multan	..	..	"	1
213	Do.	..	..	A. H. 1031/2	Akbarabad	..	..	"	1
214	Do.	..	..	A. H. 1031/5		..	..	"	1
215	Do.	..	..	" 1031	Surat	..	..	"	1
216	Do.	..	..	" 1038	Surat	..	..	"	1
217	Do.	..	..	" 1044/8	Multan	..	..	"	1
218	Do.	..	..	" 44/8	Multan	..	..	"	1
219	Do.	..	..	" 1045/8	Lahore	..	..	"	1
220	Do.	..	..	" 1045/8	Multan	..	..	"	1
221	Do.	..	..	" 1045/9	Patna	..	..	"	1
222	Do.	..	..	" 1046/10	Multan	..	..	"	1
223	Do.	..	..	" 1046/10	Surat	..	..	"	1
224	Do.	..	..	" 1048/12	Qandahar	..	..	"	1
225	Do.	..	..	" 1048/12	Multan	..	..	"	1
226	Do.	..	..	" 1048/12		..	..	"	1
227	Do.	..	..	" 8/12	Jahangirnagar	..	..	"	1
228	Do.	..	..	" 1054	Surat	..	..	"	1
229	Do.	..	..	" 1055	Surat	..	..	"	1
230	Do.	..	..	" 1058/21	Surat	..	..	"	1
231	Do.	..	..	" 1058/23	Surat	..	..	"	1

Duplicate.

Acquired.



Serial No.	King.	Date.		Mint or type.	Metal.	Nos. of coins.	Remarks.
232	Shah Jahan	A. H. 1062/25	..	Lahore	Silver	1	Acquired.
233	Do.	" 1062	..	Surat	"	1	"
234	Do.	" 1062/25	..	"	"	1	Duplicate.
235	Do.	" 1063/26	..	"	"	1	"
236	Do.	" 1064/27	..	Lahore	"	1	Acquired.
237	Do.	" 1064/27	..	"	"	1	Duplicate.
238	Do.	" 1065	..	Junagadh	"	1	Acquired.
239	Do.	" 1068/32	..	Multan	"	1	"
240	Do.	" 1069/32	..	Tattah	"	1	"
241	Murad Baksh	" 1068	..	Surat	"	1	"
242	Aurangzeb	" 71/3	..	Multan	"	1	"
243	Do.	" 1072/5	..	Multan	"	1	"
244	Do.	" 1076, 9	..	Surat	"	1	"
245	Do.	" 1078/18	..	Shahjahanabad	"	1	"
246	Do.	" 1079/11	..	Ahemdabad	"	1	"
247	Do.	" 1079/11	..	Surat	"	1	"
248	Do.	" 1083/15	..	Ahemdabad	"	1	"
249	Do.	" 1083/15	..	Surat	"	1	"
250	Do.	" 1086/19	..	Alamgirpur ..	"	1	"

251	Do.	..	..	..	A. H. 1988/20.	Shahjahanabad	..	..	..	1	..	..
252	Do.	..	..	..	" 1088/21.	Khambayat	..	..	..	1	..	..
253	Do.	..	..	..	" 1094-26.	Surat	..	..	..	1	..	..
254	Do.	..	..	..	" 1097/29.	Lucknow	..	..	..	1	..	..
255	Do.	..	..	..	" 1097/29.	Surat	..	..	..	1	..	..
256	Do.	..	..	..	" 1099/28.	Akbarnagar	..	..	..	1	..	..
257	Do.	..	..	..	" 1099/28.	Multan	..	..	..	1	..	..
258	Do.	..	..	..	" 1098/30.	Surat	..	..	..	1	..	..
259	Akbar ..	..	..	..	..		..	..	..	7	Rejected.	..
260	Jahangir	..	..	..	..		..	..	..	4	..	..
261	Shah Jahan	..	..	..	..		..	..	..	55	..	..
262	Aurangzeb	..	..	..	..		..	..	..	50	..	..
												184
263	Ghiyas Shah Khilji of Malwa	..	..	..	A. H. 892.	Shadiabad	..	..	..	1	Acquired.	..
264	Do.	..	..	..	A. H. 895.	Do.	..	..	..	1	..	..
265	Do.	..	..	..	A. H. 896.	Do.	..	..	..	1	..	..
266	Do.	..	..	..	A. H. 898.	Do.	..	..	..	1	..	..
267	Do.	..	..	..	A. H. 899?	Do.	..	..	..	2	..	..

1945-46.

Treasure-trove from village Hat-kheda.

Serial No.	King.	Date.		Mint or type.	Metal.	Nos. of coins.	Remarks.
268	Ghiyas Shah Khilji of Malwa	A. H. 900.	..	Shadiabad ..	Silver	1	Acquired.
269	Do.	A. H. 902.	..	Do.	"	2	"
270	Do.	A. H. 903.	..	Do.	"	1	"
271	Do.	A. H. 904.	..	Do.	"	1	"
272	Do.	A. H. 905.	..	Do.	"	2	"
273	Do.	A. H. 906.	..	Do.	"	2	"
274	Do.	A. H. 906.	..	Do.	"	16	Duplicate.
275	Nasir Shah Khilji	A. H. 907.	..	Do.	"	2	Acquired.
276	Do.	A. H. 907.	..	Do.	"	4	Duplicate.
277	Do.	A. H. 911.	..	Do.	"	2	Acquired.
278	Do.	A. H. 911.	..	Do.	"	6	Duplicate.
279	Do.	A. H. 913.	..	Do.	"	2	Acquired.
280	Do.	A. H. 908.	..	Do.	"	1	"
281	Do.	A. H. 912.	..	Do.	"	2	"
282	Do.	A. H. 913.	..	Do.	"	1	"
283	Do.	A. H. 915.	..	Do.	"	2	"
284	Do.	A. H. 915.	..	Do.	"	8	Duplicate.
285	Do.	..	..	Do.	"	28	"
286	Do.	A. H. 906.	..	Do.	"	1	Acquired.



Serial No.	King.	Date.	Mint or type.	Metal.	Nos. of coins.	Remarks.
	Treasure-trove found in village Dharnawada (District Guna).					
305	Coin of Bundi State	..	..	..	1	Returned.
306	State coin (modern)	..	..	..	1	"
	Treasure-trove found in village of Kharka ka Har.					
307	Aurangzeb	..	..	..	1	Acquired.
		A. H. 1096	..	..		
		— 29				
308	Do.	..	..	..	1	"
		" 1100	..	..		
		— 33				
309	Do.	..	..	..	1	"
		" 1106	..	..		
		— 39				
310	Do.	..	..	..	1	"
		" 1107	..	..		
		— 39				
311	Do.	..	Mushtaquarul Khilafat	..	1	"
		" 1107	..	..		
		— 39				
312	Do.	..	Patna	..	1	"
		" 1106	..	..		
		— 39				
313	Do.	..	Etawah	..	1	"
		" 1107	..	..		
		— 39				

314	Do.	..	..	..	A. H.	1108	..	Islamabad ..	..	..	..	1	..	..
315	Do.	..	..	..	"	1108	..	Lahore ..	..	..	..	1	..	..
316	Do.	..	..	..	"	1110	..	Etawah ..	..	..	..	1	..	..
317	Do.	..	..	..	"	1113	..	Surat ..	..	..	..	1	..	..
318	Do.	..	..	..	"	1110	..	Shahjahanabad	..	..	..	1	..	..
319	Do.	..	..	..	"	1115	..	Surat ..	..	..	..	1	..	..
320	Do.	..	..	..	"	1117	..	Do. ..	..	..	..	1	..	..
321	Do.	..	..	..	"	1119	..	Shahjahanabad	..	..	..	1	..	..
322	Jahandarshah	..	..	..	"	1124	..	Do. ..	..	..	..	1	..	..
323	Farrukhsiyar	..	..	..	"	1125	..	Surat ..	..	..	..	1	..	..

Serial No.	King.	Date.	Mint or type.	Metal.	Nos. of coins.	Remarks.
	✓ Treasure-trove from village Naulas, District Bhilsa.					
348	Indo Sassanian ..	Circa 10th Century.	Human figure .. ..	Copper.	1	Acquired.
349	Do. ..	"	A. C. altar and dots. Crude human figure and letter <i>Ma</i> , two upright strokes and dots.	"	2	"
350	Do. ..	"	Do.	"	12	Duplicate.
351	Do. ..	"	Crude human figure and letter <i>Sri</i> . letters <i>Sri</i> and <i>ka</i> and altar, etc.	"	2	Acquired.
352	Do. ..	"	Do.	"	60	Duplicate.
353	Do. ..	"	Crude human figure; indistinct letter and dots, etc.	"	62	Acquired.
354	Do. ..	"	Do.	"	52	Duplicate.
355	Do. ..	"	Defaced .. ..	"	5	Returned.

Serial No.	King.	Date.	Mint or type.	Metal.	Nos. of coins.	Remarks.
324	Farrukhsiyar	A. H. 1125 — 2	Lucknow ..	Silver.	1	Acquired.
325	Do.	" 1125 — 2	Lucknow ..	"	1	"
326	Do.	" 1125 — 2	Khujista Buniyad	"	1	"
327	Do.	" 1125 — 2	Mustaqvarul Khilafat ..	"	1	"
328	Do.	" 1129 — 6	Etawah ..	"	1	"
329	Shahjahan II	" 1131 — 1	Khujista Buniyad	"	1	"
330	Muhammad Shah..	" 1132 — 2	Shahjahanabad	"	2	"
331	Do.	" 1132 — 2	Do.	"	1	Duplicate.
332	Aurangzeb	" 1116 — 49	"	"	2	Returned.
333	Do.	" 1017	"	"	1	"
334	Do.	" ..	Surat ..	"	1	"







**List of Inscriptions copied or noticed.**

**APPENDIX C.**

Serial No.	Local No.	Locality.	Object Inscribed.	No. of Lines.	Script.	Language.	Name of king.	Date.	Purport.	Remarks.
1	2	3	4	5	6	7	8	9	10	11
1	..	Pawaya.	<b>District Gird—1941-42.</b> On a ruined Muhamma- dan tomb locally known as Madh.	On all sides in the margin (inside and below).	Nastaliq.	Arabic.	..	..	Kalima and some texts from the Holy Qoran.	1 copy.
2	..	"	On the front side of the above.	1	"	"	..	..	A portion from Kalima ..	2 copies.
3	..	"	On the right side wing above.	1	"	"	..	..	Kalima and some texts from Qoran.	"
4	..	"	On the left side wing above.	1	"	"	..	..	"	"
5	..	Indor.	<b>District Guna.</b> On a slab planted up on the bank of the tank.	8	Nagari.	Hindi.	..	Savan Vadi 13 V. S. 1756 A. D. 1699.	Contains an oath to Hindus and Musalmans probably in relation to the tank near which the inscription is found.	2 copies.
6	..	Kadwala.	On a piece of stone slab found in debris in the ruins of the Hindu mo- nastery in the Garhi.	29	Old Nagari.	Sanskrit.	Hari Raja Pratihara.	..	The recovered inscription is fragmentary being a small part of a large inscription. Therefore, although the sur- viving portion is fully legi- ble the purport of the whole can not be made out. The re- cord refers to ancient saints (1.3), mentions Puranadara	

Guru (1.4), Ranipada (1.6) which is almost certainly the same as Ranipada (Ranod) the place where Pundara practised penance as recorded in the Ranod inscription, alludes to a leading Saiva ascetic (1.9), eulogises Dharmasiva (1.11). The epigraph contains the names of two kings who are however unconnected with each other. The first is Chilagobhala or Chilagobhid (1.12) who seems to have come to trouble or harass the saint and to have consequently fallen dead at once (1.13). The other king's name is Hariraja. He is described as a paramount sovereign (1.19) belonging to the Pratihara dynasty (1.21). The preceptor (Dharmasiva) consecrated him as his disciple (1.24) and the latter granted him (villages) as *Gurudakshina* (donation to preceptor). Evidently the Saiva ascetics mentioned in the inscription, are no other than those recorded in the Ranod Prasasti and allied inscriptions. The monastery at Kadwaha in the ruins of which our inscription was found, is also connected with the same line of saints, and the inscription is obviously related to this monastery.

Serial No.	Local No.	Locality.	Object Inscribed.	No. of Lines.	Script.	Language.	Name of King.	Date.	Purport	Remarks.
1	2	3	4	5	6	7	8	9	10	11
3	..	Bhilsa.	On a Jaina image ..	2	Old Nagari	Sanskrit.	Vijayapala.	V. S. 1132 A. C. 1075.	This is a mere record of names of Donors, viz., Shreshtha Ba....and Sri Vasvachandra who has been styled as Panda and Charya. Name of donor is not legible. It further refers to Raja Vijayapala. But nothing is mentioned about who or what he was. The record is dated in V. S. 1132.	
4	..	"	On a fragment of an image found in ruins near Bijamandal.	2	"	"	"	V. S. 1154.	Records the name of the donor as Lakshman's son Kumarse. It opens with the salutation to Buddha. Complete purport is not clear as the record is mutilated.	
5	..	"	On the pedestal of an image in the ruins near Bijamandal.	2	"	"	..	..	Mutilated and eligible.	

Serial No.	Locality.	Object Inscribed.	No. of Lines	Script.	Language.	Name of King.	Date.	Purport.	Remarks.
1	3	4	5	6	7	8	9	10	11
								Another fragmentary stone inscription found in the ruins of the same monastery two years ago, mentions the name of one of these ascetics namely Isvarasiva. These two fragmentary inscriptions however, are parts of two different epigraphs on the same building and on palaeographical grounds both seem to belong to almost the same period ( <i>viz.</i> , the 10th century A. D.).	
								The Pratihara dynasty to which Hariraja of our inscription, belonged, is the same as the one whose genealogy is known from an unpublished inscription found many years ago at Chanderi and now preserved in the Archaeological Museum at Gwalior.	
7	Mitaoli.	<b>District Morena.</b> On the entrance of the temple.	2	Nagari.	Hindi.	..	..	Name of Hamira Deva Chauhan is only written here.	2 copies.
8	"	On the entrance of the temple.	1	"	"	..	..	Name of an artisan only.	"
9	"	On the pedestal of the temple.	1	"	"	..	..	Illegible.	"

10	..	On the entrance of the temple.	2	..	..	Names of two artisans Hari and Khanu are written.	..
11	..	On a slab found in the digging of the pedestal of the temple.	2	..	Kutu Singh and Rai Singh.	Names of Maharaja Kirti Singh Deva and Rai Singh are written here.	..
12	..	On the pedestal of the temple.	1	..	V. S. 1560 A. C. 1503.	Only a word and Samvat 1560.	..
13	..	On the rock of the temple.	3	..	Sanskrit.	One amorous verse in Sanskrit.	..
14	..	On the pillar of the gateway of the main shrine.	15	..	Rai Singh.	One verse from Surya story and salutation to Maharaja Rai Singh.	..
15	..	On the wall of the temple.	21	..	Deva Pala.	Being obliterated it is mostly illegible. Its purport is, therefore, not clearly understood. The names of Maharaja Deva Pala and his queen are mentioned in the record and a reference is also made to the construction of the temple. So it is quite probable that this temple was constructed at the instance and orders of Maharaja Deva Pala. Name of Bhoja Deva also occurs in the record, who, it seems, must be the writer of the record.	..
16	..	On the door jamb of Ramesvara temple.	1	..	..	Bhagachandra, name of (probably) a pilgrim, is written here.	..

**District Gird.-1942-43.**

Serial No.	Local No.	Locality.	Object Inscribed.	No. of Lines.	Script.	Language.	Name of King.	Date.	Purport.	Remarks.
1	2	3	4	5	6	7	8	9	10	11
17	..	"	On a <i>sati</i> pillar planted in the open yard of Ramesvara temple.	12	Old Nagari	Sanskrit.	..	..	Much damaged and mostly illegible, only the names of Bullonadeva and Rupa Kunwari Devi are read here. They are probably the names of the husband of the Sati and the Sati herself.	
18	..	Atter Fort	<b>District Bhind</b> On a slab stuck up in the outer face of the north wall of the fort.	4	Nagari.	Hindi.	Raja Badan Singh and Mahasinha Singh.	Phagun Sudi 3 V. S. 1701 A. D. 1644 and Bhadon Sudi 15 V. S. 1725 A. D. 1668.	Records the commencement of the construction of the Fort. Devagiri (which is the original name of the Atter Fort) by Maharajadhiraja Maharaja Sri Badan Singh Devaji on Phagun Sudi 3 Vikram Samvat 1701 and its completion by Maharajadhiraj Maharaja Maha Singh Devaji on Bhadon Sudi 15 Vikrama Samvat 1725.	Not copied.
19	..	"	On the pavilion known as Raja ka Bangala.	4	Nagari.	Hindi.	Maharaja Bakhat Singh.	Monday Phunsh Vadi 5 V. S. 1829 A. D. 1765.	Records restoration by Maharaja Bakhat Singh after it had been damaged in an earthquake. It mentions the names of bastan (architect) Mohd. Ami, Daroga (supervisor) Prithehal and Sangataras (mason) Nityanand.	"
20	..	"	On another pavilion known as Raja Kavuka Bangla.	4	"	"	Maharaja Bakhat Singh.	Wednesday Jyestha Sudi 5 V. S. 1833	Records the construction of the pavilion for Maharani Sisodhini Devyaje, beg the	"



1	..	Bhilsa.	On a piece of broken slab found in the excavation of the foundation of the water reservoir near Gumbaz ka Maqbara.	6	Gupta.	Sanskrit.	A. D. 1776.	<p>order of Maharajadhiraja Sri Mahendra Bakhat Singh Bahadur.</p> <p>It is dated on Wednesday Jyeshtha Sudi 5 Vikram Samvat 1833. It mentions Kstan Muhammad, Daroga Sabarjit and Sangataras Nenasakha.</p> <p>This is only a fragment of large inscription. The piece is broken on both sides. Therefore, although the existing portion is legible its purport cannot be made out. It probably recorded the construction or existence of a tank which was beautified by the planting of various kinds of trees and resounding with the sonorous sound of birds.</p>
2	..	"	On an inscription newly found.	6	Old Nagari	"	Circa 12th Cent. A. C.	<p>The recovered inscription is only a part of a large inscription which is broken at the top and the left side. It seems to have been a <i>prasasti</i> recording the merits of a distinguished person, he be a king or a minister. He is compared to the Sun, whom Rahu, could never lay his hands on. <b>It</b>, however, does not convey any sense nor any purport can be extracted from it. It was composed by Mahakavi Chakravarti Pandit Sri at the instance of Dandanayaka Sri Chandra.</p>



Buddha in Varada Mudra, southern face of stupa at Gyaraspur.



Buddha in Dhyana Mudra, eastern face of stupa at Gyaraspur.





Ekottarso Mahadeva temple, general view before conservation, Mitavli.

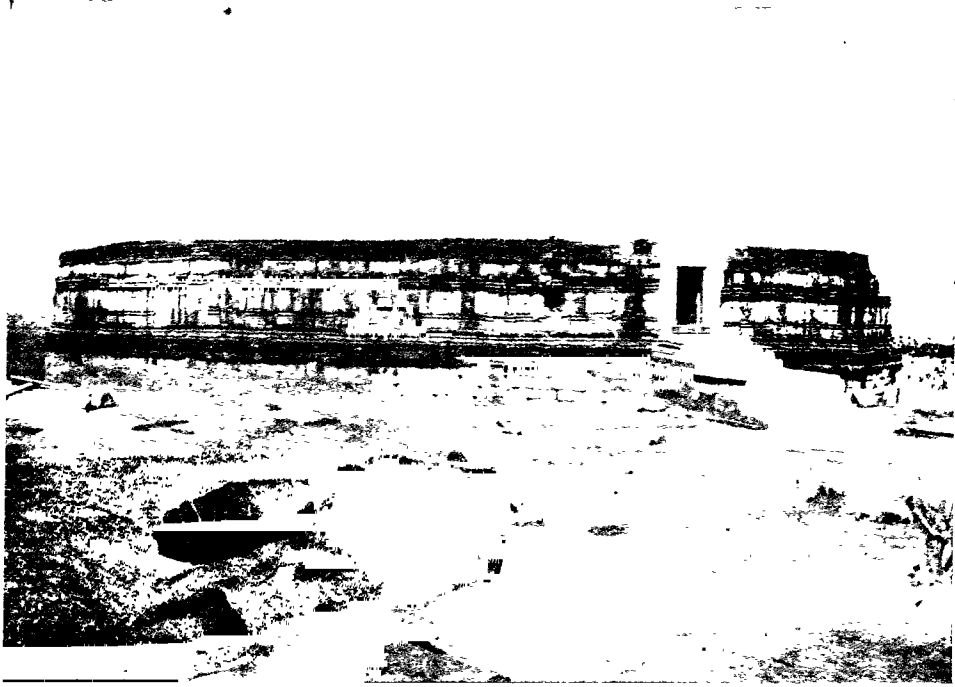


Ekkottarso Mahadeva temple, near view, before conservation, Mitavli.

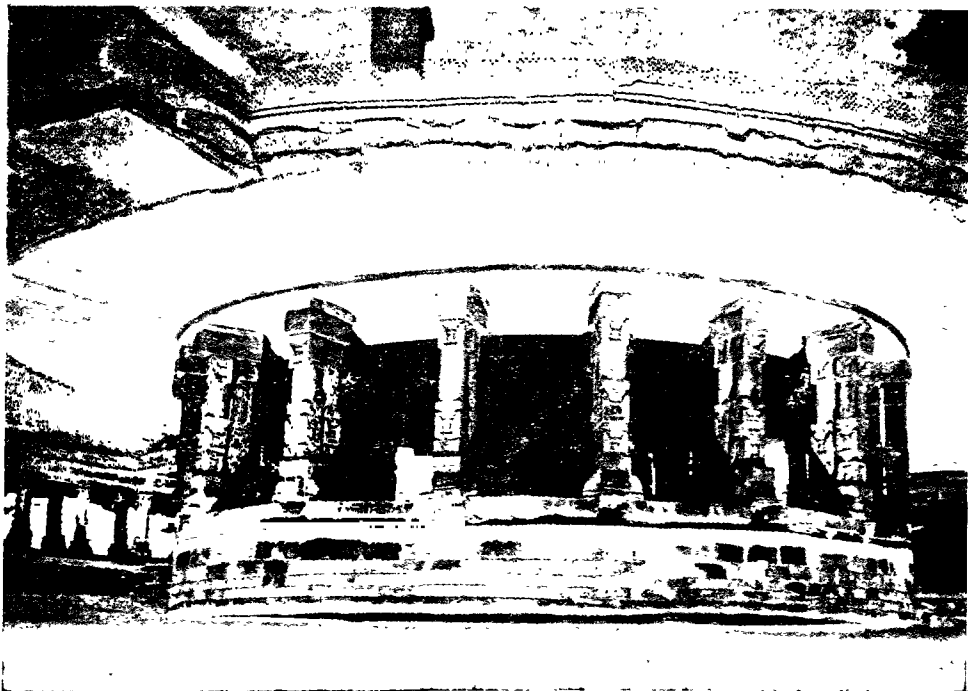


Ekottarso Mahadeva temple, Central shrine, before conservation, Mitavli.



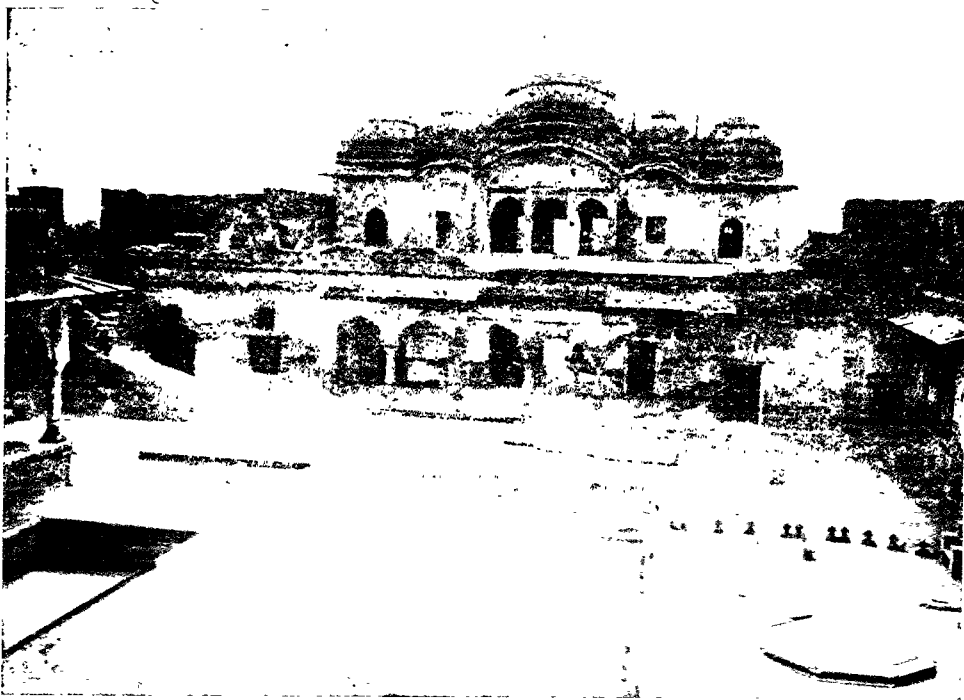


Ekottarso Mahadeva temple, general view after conservation, Mitavli.

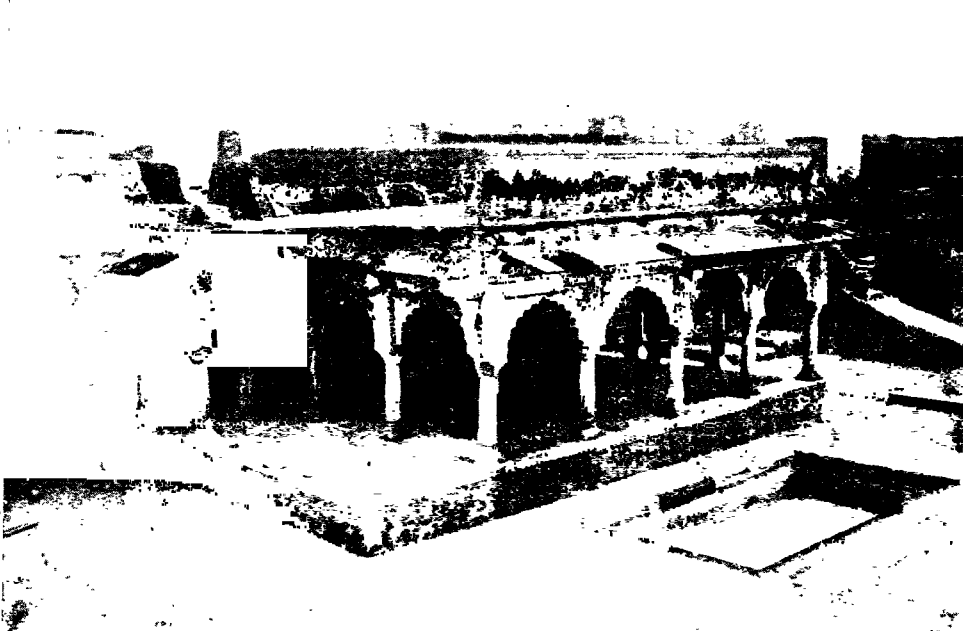


Ekottarso Mahadeva temple, central shrine, after conservation, Mitavli.

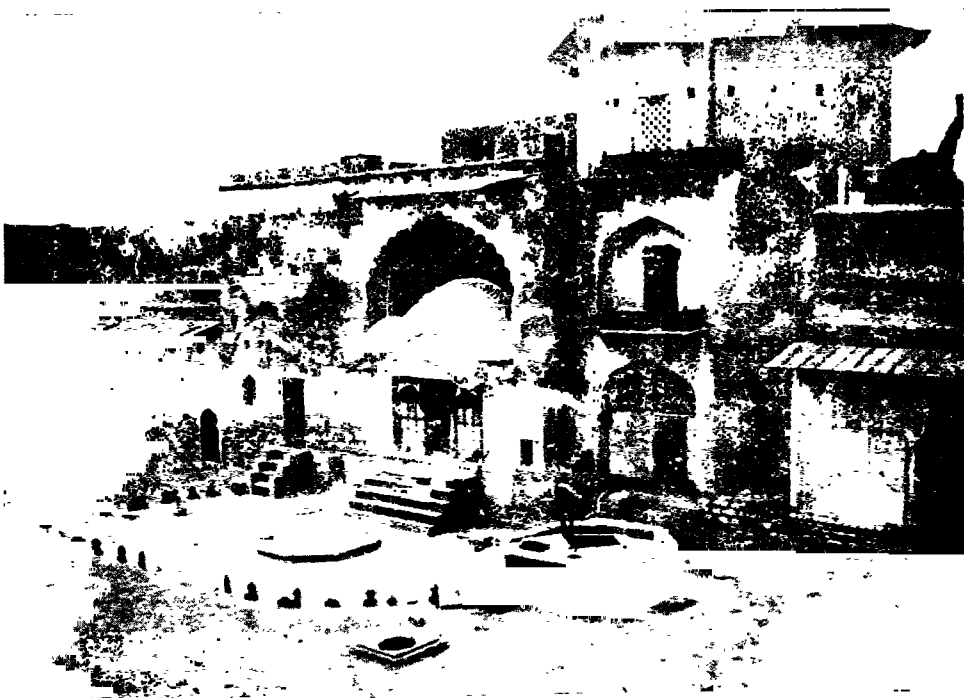




View of second court yard of Kacheri, after clearance, Ater fort.



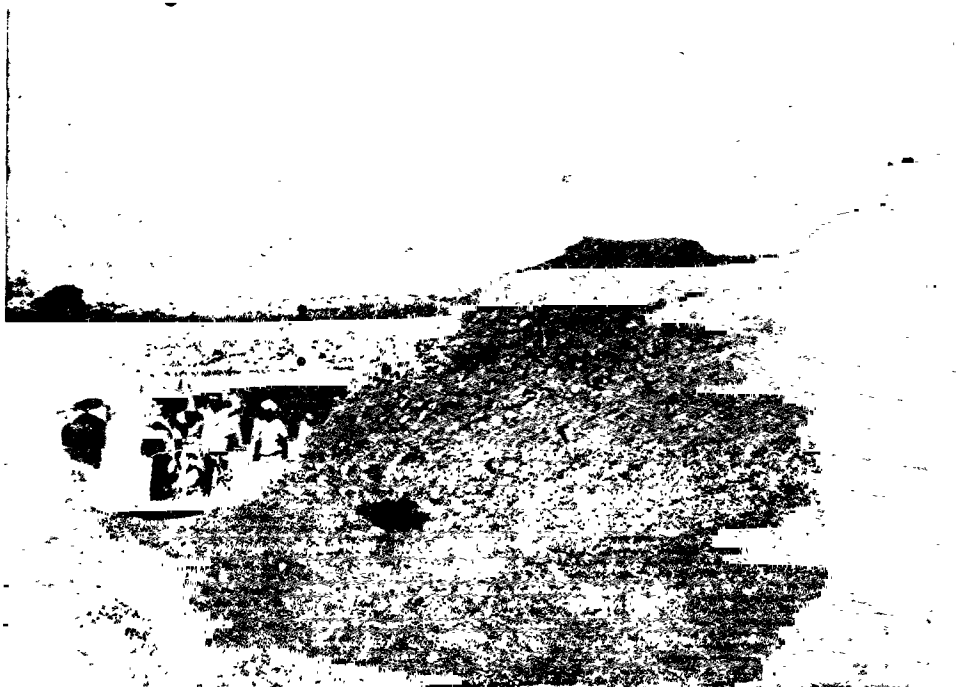
A portion next to Kacheri, after clearance, Ater fort.



Another portion of the court yard showing temple, Ater.



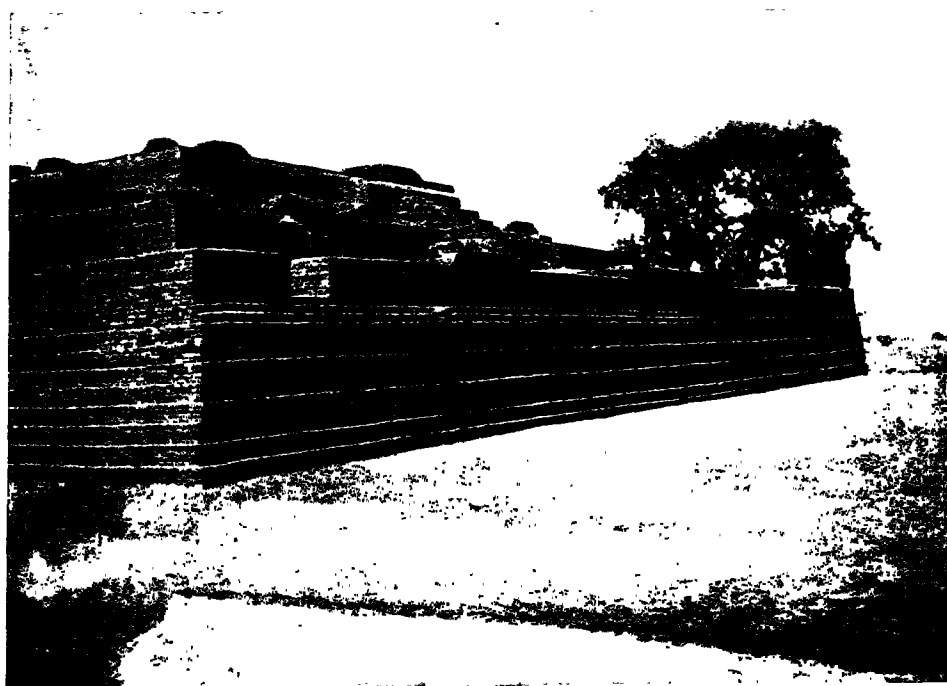




Partial view of west wall of platform No. 1, Pawaya.

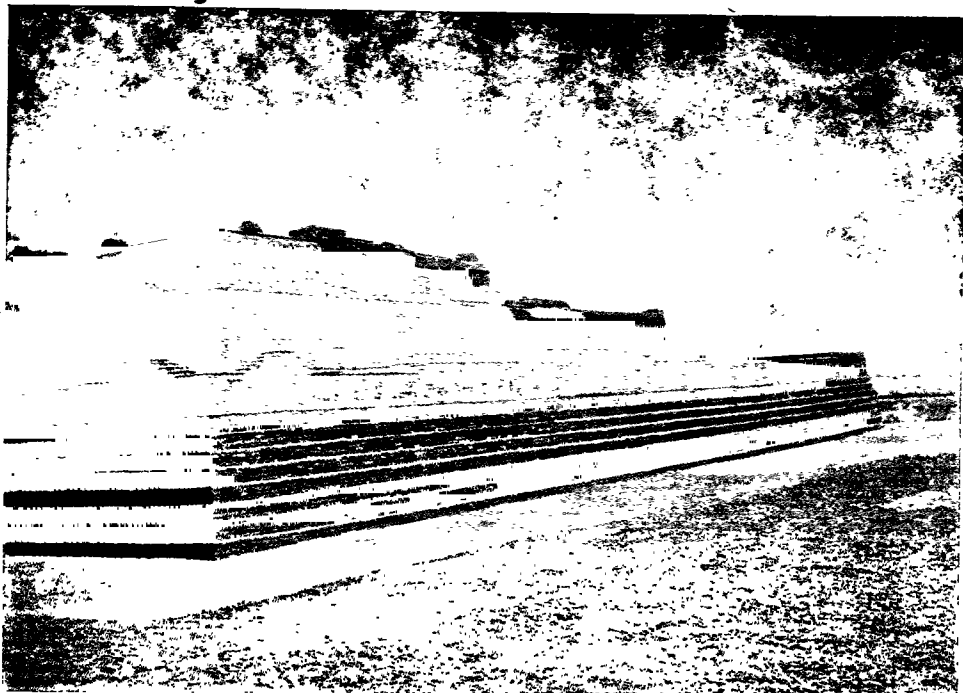


Stone Makara spout in the east wall of platform No. 1, Pawaya.

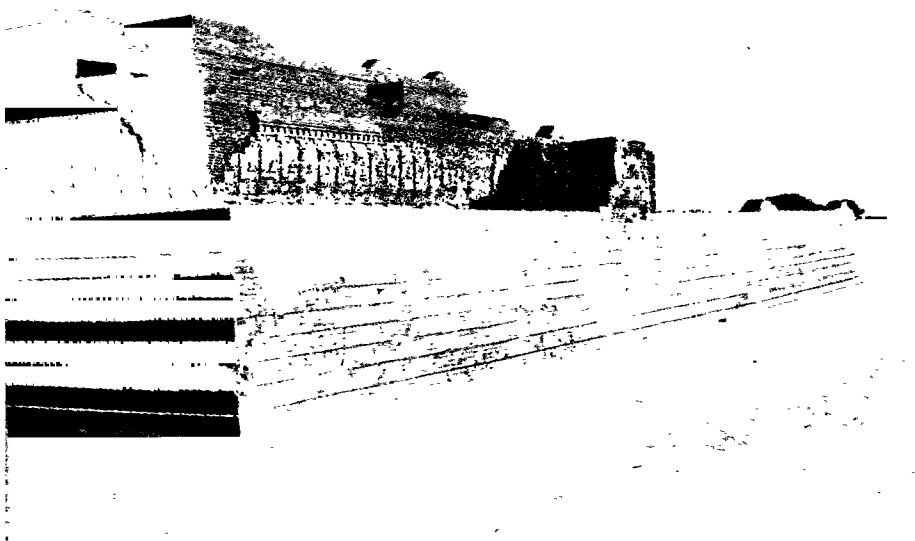


Tila temple, panoramic view, east face, Pawaya.

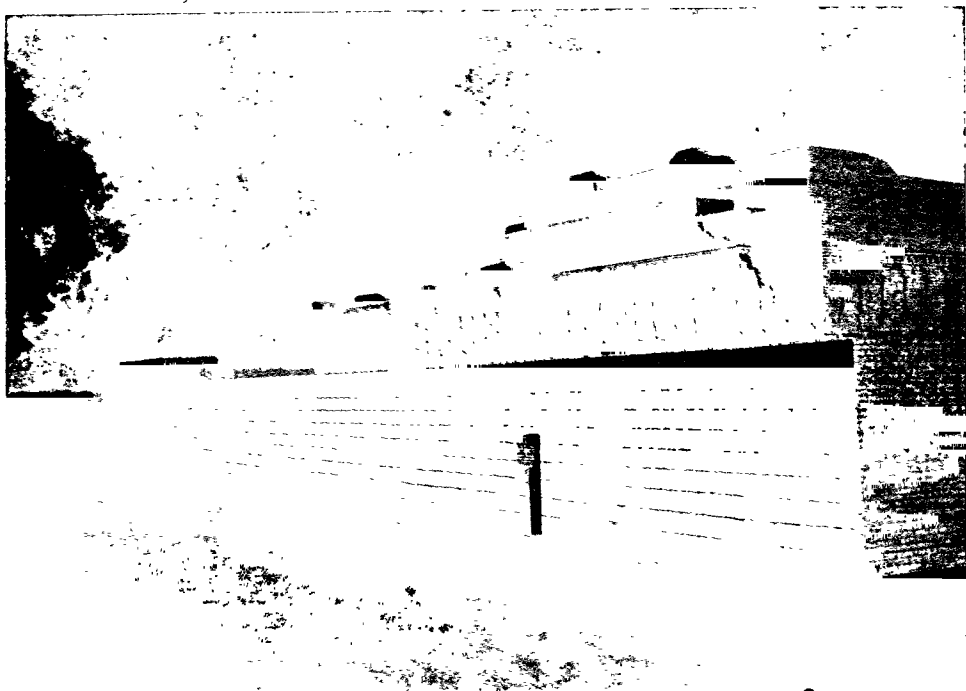




Tila temple, panoramic view, south face, Pawaya.



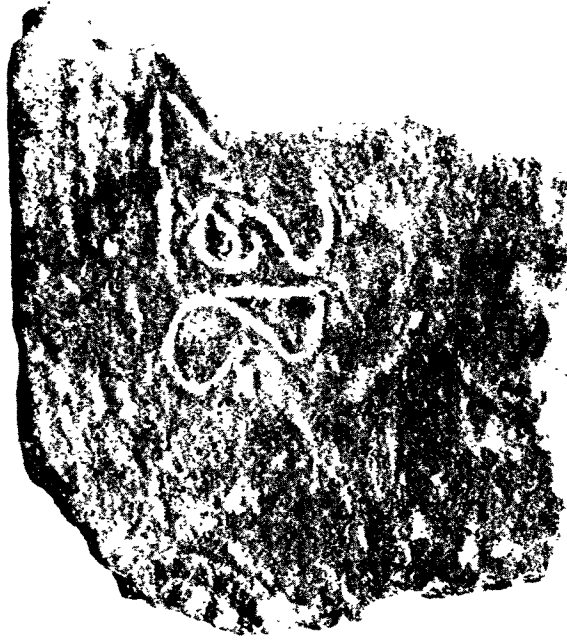
Tila temple, panoramic view, west face, Pawaya.



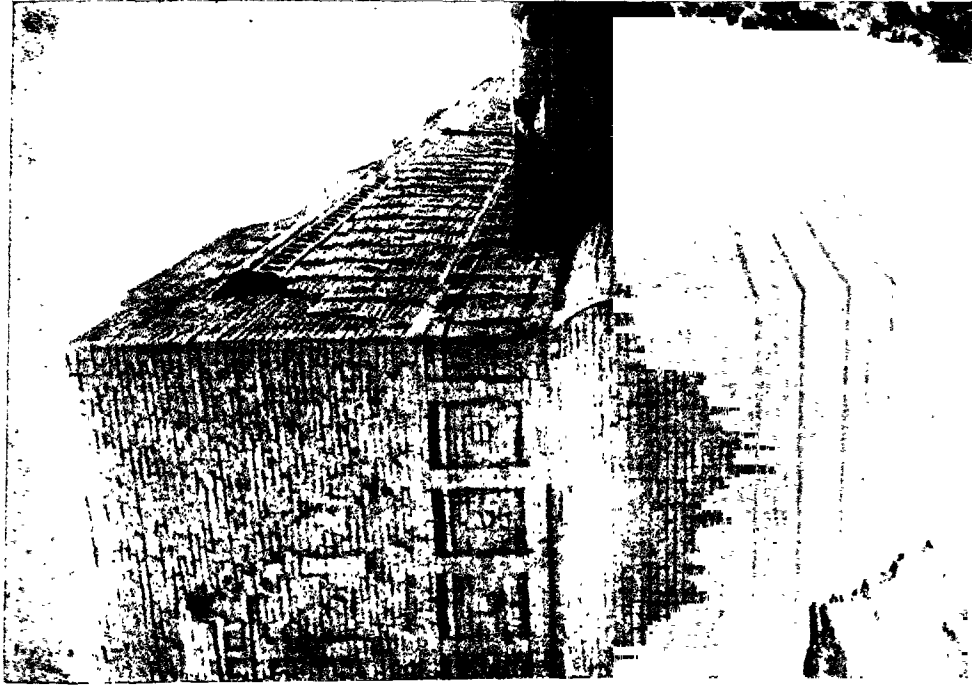
Tila temple, panoramic view, north face, Pawaya.



PAWAYA

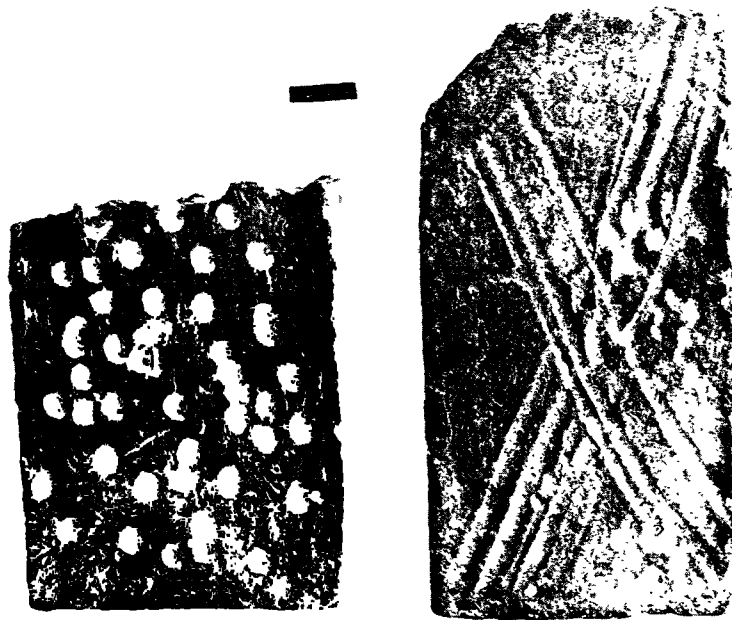


Tila temple, arrangement of inscribed brick, Pawaya.



Tila temple, view of basement of north-west corner, Paw aya.





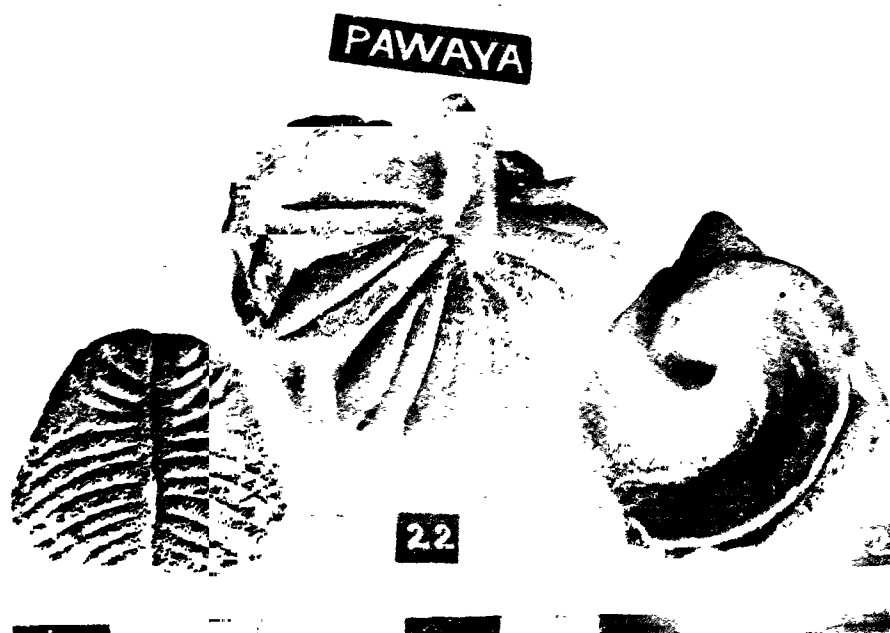
Tila temple, two pieces of bricks with finger marks, Pawaya.



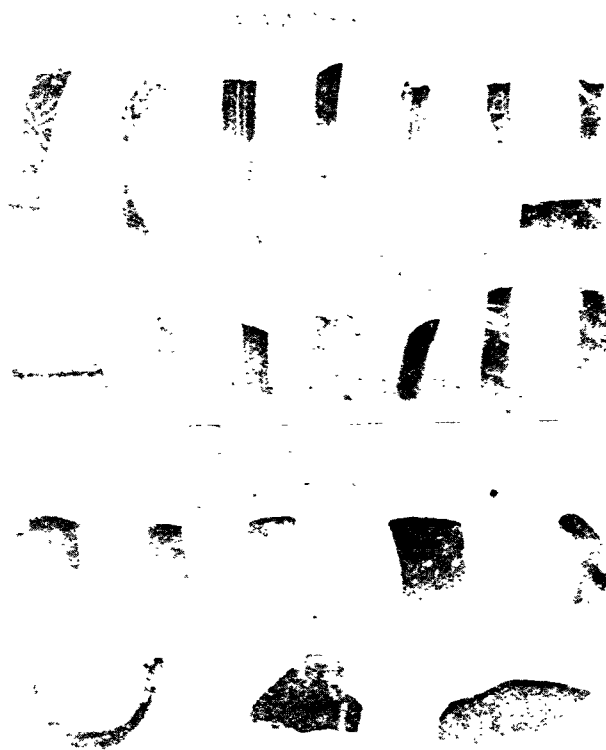
Tila temple, three pieces of bricks with ornamental marks, Pawaya.







Tila temple, ornamental pieces, palm leaf, etc., Pawaya.

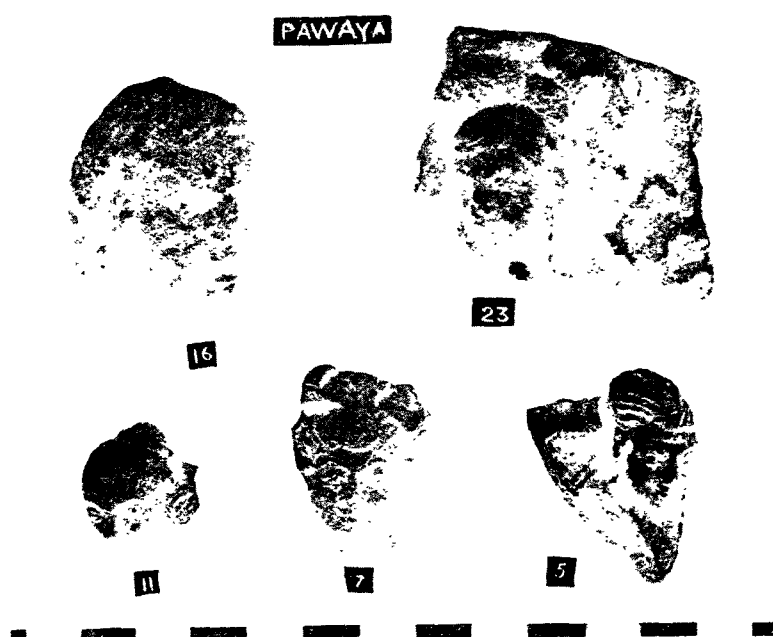


Tila temple, pieces of bangles and other objects, Pawaya.





Tila temple, broken image of Shadanana, Pawaya.



Tila temple, five human heads, Pawaya.





Rameshwar temple, from south-west before excavation, Amrol.

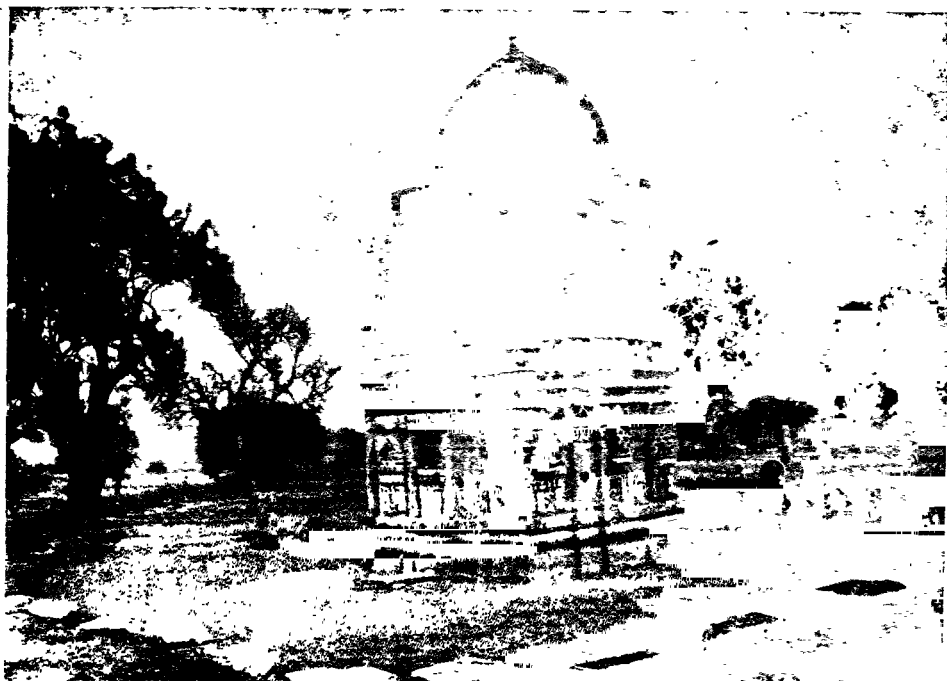


Rameshwar temple, general view from N. W. before excavation, Amrol.

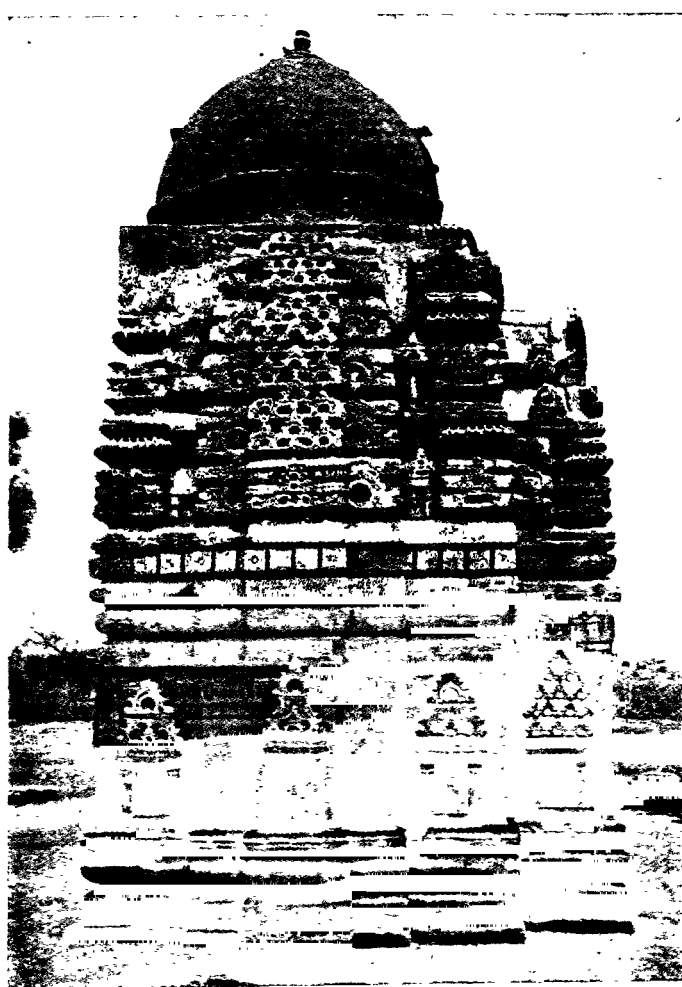


Rameshwar temple, general view from S. W. after excavation, Amrol.





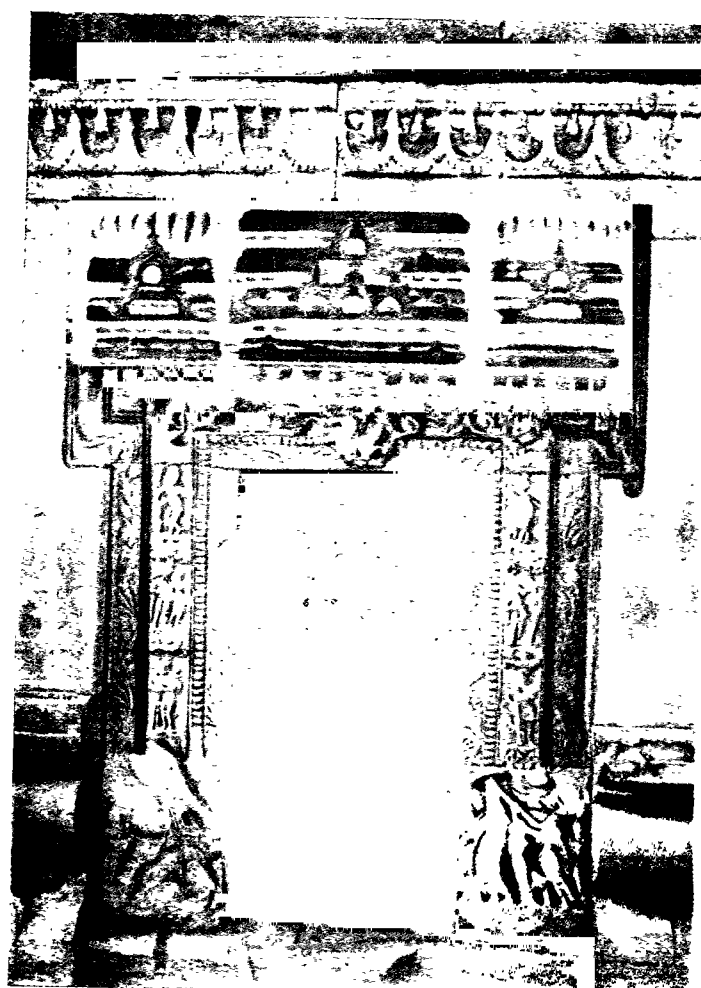
Rameshwar temple, general view from N. W. after excavation, Amrol.



Rameshwar temple, near view from south after excavation, Amrol.





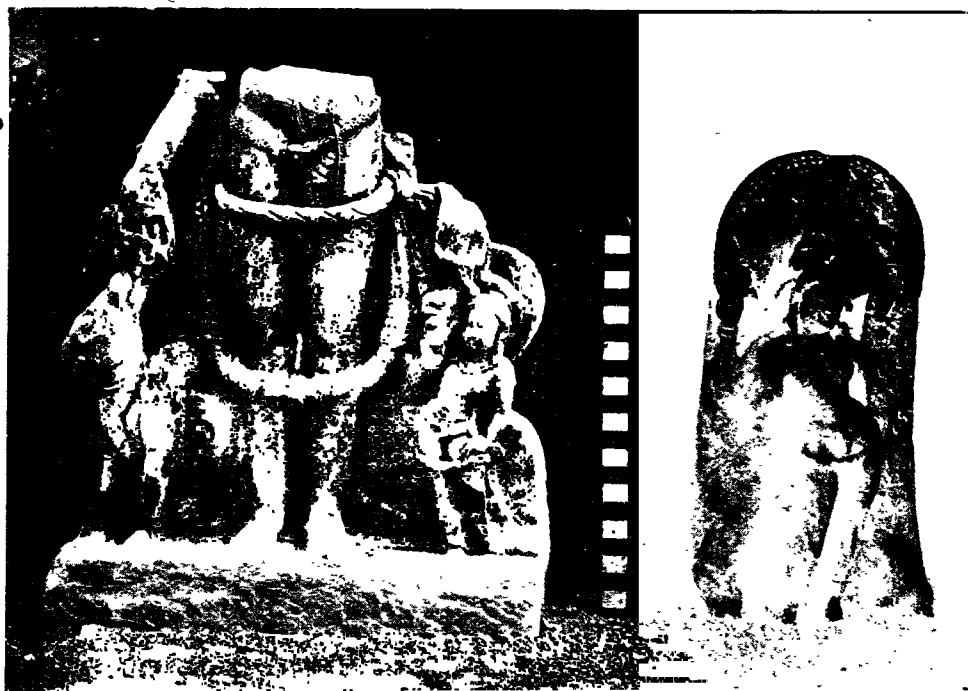


Rameshwar temple, door frame, Amrol.



Rameshwar temple, excavated sculptures, Amrol.





Rameshwar temple (a) Shiva with Nandi and (b) Goddess Parvati, Amrol.

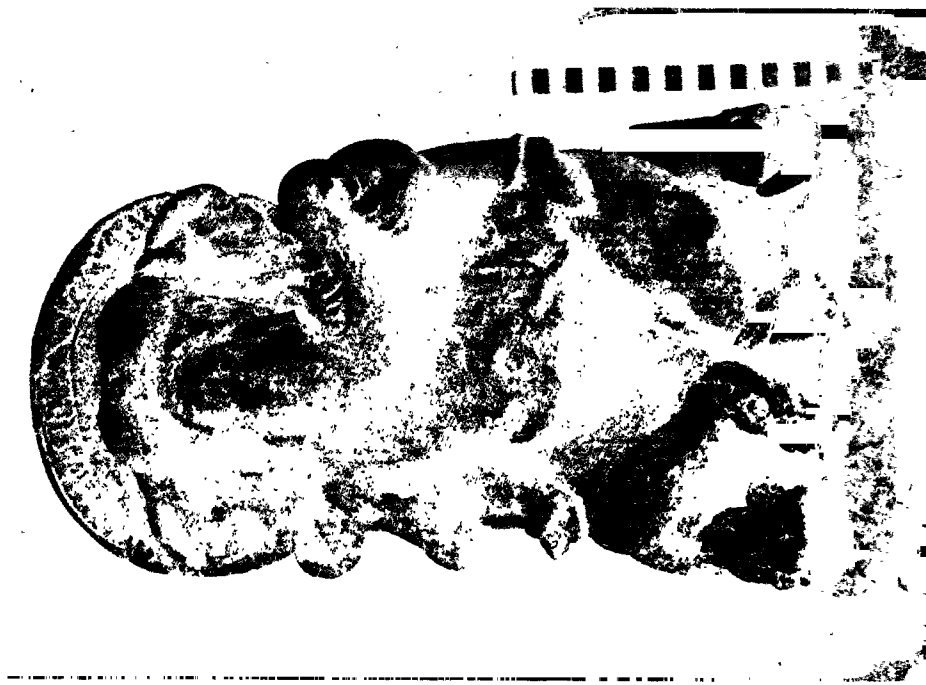


Rameshwar temple, part of pillar with face, Amrol.





Rameshwar temple, torso of a god, Amrol



Rameshwar temple, a dancing Ganesha, Amrol.





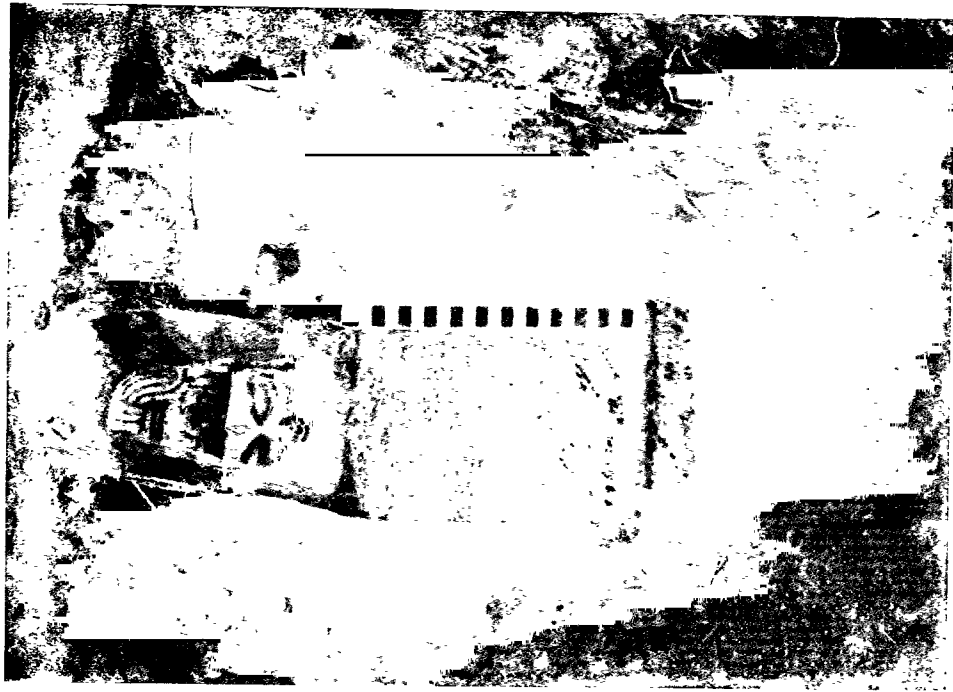
Rameshwar temple, bust of god Kartikeya, Amrol.



Rameshwar temple, (a) Ganesha and (b) A Naga, Amrol.







Rameshwar temple, Shiva linga with face, Amrol.



Rameshwar temple, a bust of Kali, Amrol.





Ganesa tekri, view from south before excavation, Amrol.



Ganesa tekri, Sculpture of Ganesa on site, Amrol.



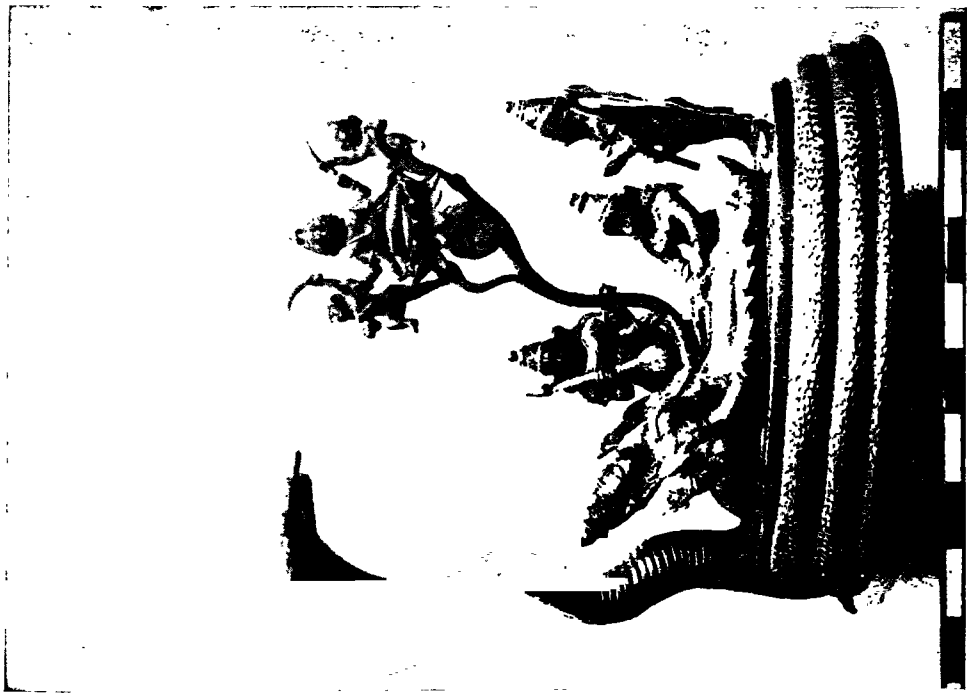


Ganesh tekri, an excavated trench, Amrol.

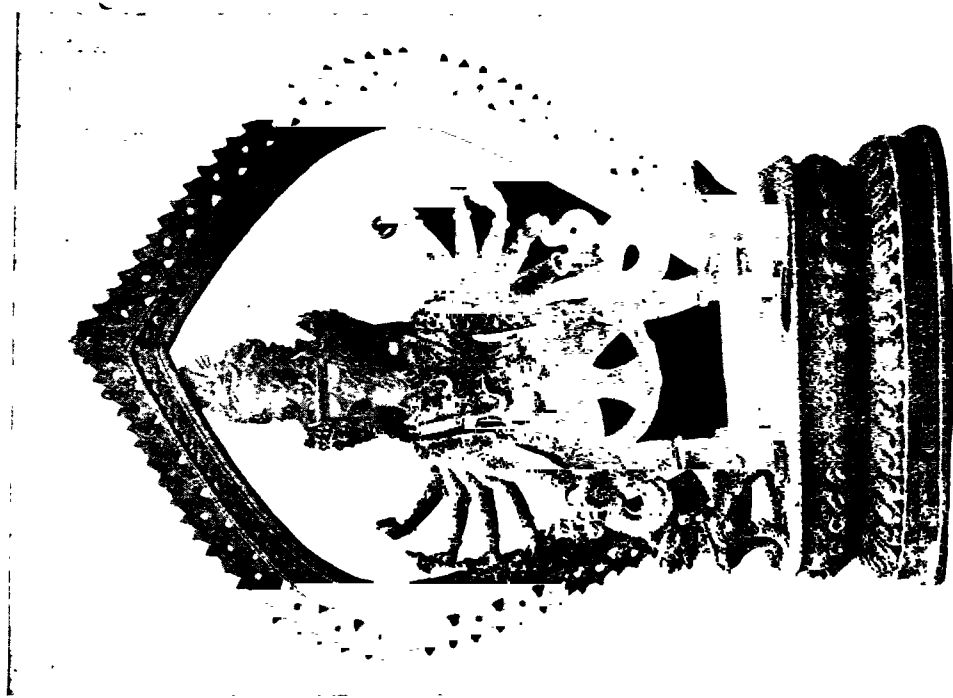


Ganesh tekri, view during excavation, Amrol.





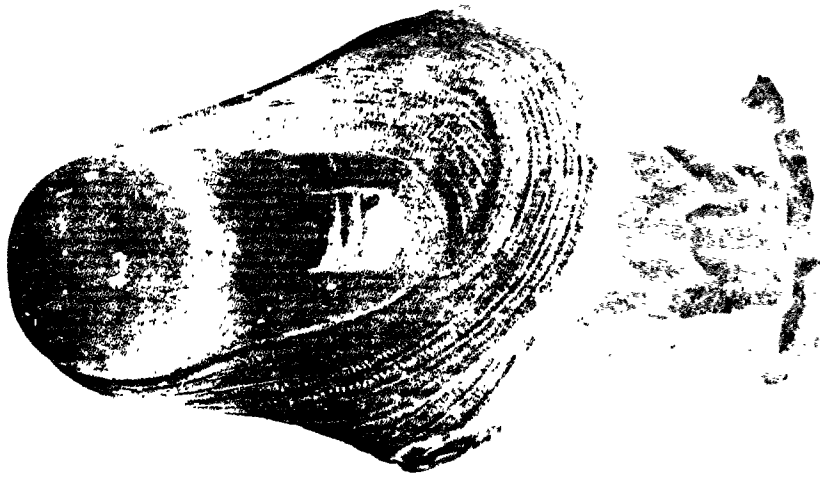
Metal image of Shesha Shayi Vishnu. Archaeological Museum Gwalior.



Five faced Ganesha (Heramba) Archaeological Museum, Gwalior.







Bust of Yakshini from Bhilsa back view, Archaeological Museum,  
Gwalior.



Bust of Yakshini from Bhilsa, side view, Archaeological Museum,  
Gwalior.





Terra cotta antiquities from Pawaya, Archaeological, Museum, Walior.



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